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EDITOR'S LETTERS

SIR:

I was very much interested in the cover of the January 1-14 issue of your magazine, as it showed a portrait study of my brother and myself by George Luks. As the facts attending this painting differed from those noted on page 14, I thought you would like to have them.

George Luks in 1911 had been a tenant for some fifteen years in an apartment house which happened to be owned by my family.

On Hallowe'en my brother and I as small boys loved to "dress up," so in clown costumes which we had worn in a kindergarten playlet we visited a number of the tenants, among them George and Emma Luks.

Luks was apparently so fascinated by the color combination that he begged my mother to allow him to use us as



think, unfortunately, as it gave the note for the original title—Hallowe'en.

It might also interest you to know that George Luks' studio—the living room of the apartment—was on the fourth floor with south light only. It is generally considered that during this period of his life most of his best work was done.

Again, as small boys my brother and I were particularly interested in Mrs. Luks' method of keeping us still. This, as a tip for other artists who have child subjects! She plied us with animal crackers.

Yours, etc.
RUSSELL BURKE

New York.

SIR:

I noticed in the January 1-14 copy of ART NEWS that you stated that the Brooklyn Museum would close at four



TWO STAGES of a George Luks: "Hallowe'en" of 1911 (left), repainted some time before 1923 into "Two Little Clowns."

subjects for a portrait study. Mother finally consented and the painting was done.

I have been able to discover and am sending you a catalogue for the Spring Exhibition (1912) of the National Association of Portrait Painters, which gives a reproduction as originally painted. Here you will note the large pumpkin which was later painted out—I

o'clock because of the war. So that we can comply with any future blackout orders, we have discontinued our Tuesday evening openings which have been in effect since October, but the building remains open weekdays until five o'clock and Sundays until six.

Yours, etc.
LAURANCE P. ROBERTS
Director Brooklyn Museum

BOOKSHELF

LIGHT ON GOYA

GOYA. By José Gudiol. New York, The Hyperion Press. Price \$4.

BOOKS in English on Goya are mostly out of date like A. F. Calvert's study (1908) or Hugh Stokes' monograph (1914) or deal too exclusively with the artist's "legend" like Charles Poore's pleasant superficial biography (1938) or Manfred Schneider's queer *Portrait of the Artist as a Man* (1938). The need for a modern appraisal of Goya's art is now admirably met by a new volume on the artist by José Gudiol. Gudiol, one of the ablest of young Spanish scholars, recently returned to Spain where he had fresh opportunities for studying Goya's work, including the few new examples turned up during the Civil War. The result is an excellent text, weighted with

scholarship but easy to read, with all the latest research on the artist woven into a convincing development. Striking is Gudiol's emphasis on Goya's formative period where, in his lack of early court success, the author detects the first germs of later melancholia.

But if the text is all one might desire, the plates are the worst I have yet seen put forth by the Hyperion Press. The color pages are glaring and false while the black and white reproductions look like bad photostats. When areas became hopelessly black, the printer now and then scurilously touched in whites which have nothing to do with Goya. That such horrors should have been committed to this volume is particularly ironic for Gudiol is himself an expert photographer and authority on reproducing works of art.

DANIEL CATTON RICH

ART FOUNDED 1902
NEWS

Reg. U.S. Pat. Off.

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VOLUME XL, NUMBER 20 FEBRUARY 1-14, 1942

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ON EXHIBITION FROM FEBRUARY 7

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ART NEWS OF AMERICA

Virginia Honors Myers and Newman

THE late Jerome Myers is so widely associated with the Manhattan that he loved that few people realize that this artist was a Virginian by birth. However, Myers and another native son, Robert Loftin Newman, are not without honor in their home state. The double retrospective of their works which just opened at the Virginia Museum of Fine Arts does full credit to these two highly diverse yet personal talents.

Myers, who died in 1940, is the gay poet of the New York scene. As early as 1886 he began his colorful record of the East Side, his subsequent experience as staff artist with the old *Herald* sharpening a humorous but always friendly view of the metropolis.

Newman, born in Richmond in 1827, served the Confederacy as a topographical draftsman during the



VIRGINIA MUSEUM OF FINE ARTS
ROBERT L. NEWMAN: "Chrysanthemums."

Civil War, passed from the influence of the Barbizons to his own highly introspective, mystical style. The scant recognition accorded the artist during his lifetime has been reversed by the verdict of subsequent generations. His work, now compared with that of Ryder whom he preceded by twenty years, is of utmost interest to modern eyes and is avidly collected by museums.

The Death of Walter Richard Sickert

ENGLAND'S oldest living Impressionist, Walter Richard Sickert, died on January 23 at eighty-one. From the time that this dean of the modern painting school first espoused the "new" manner from across the Channel, Sickert was champion of all that was progressive. Elected to the Royal Academy in 1934, he resigned fourteen months later in protest over this institution's uncompromising attitude toward Epstein's work. Sickert's portrait of King George, shown devoid of regal trappings conferring with his horse trainer, raised a storm of controversy

in 1932 and was refused as "unsuitable" by the City of Glasgow to which it had been presented. However, England traditionally indulges non-conformists, and it was this same artist who painted the Jubilee Portrait of the monarch in 1935. Other popular canvases which figure in England's leading museums are *The Camden Town Murder*, *Army and Navy*, and *Sinn Fein*.

Pennsylvania Academy Prizes

FIVE prize winners at the Annual of the Pennsylvania Academy of the Fine Arts have been announced. To Douglas Gorstine went the \$300 Lippincott Prize for figure painting while Joe Jones carried off the Jennie Sesnan Medal for landscape. The \$100 Mary Smith Prize (for women painters) was given to Faye Swengel and the \$300 J. Henry Scheidt Memorial Prize to Eugene Trenham. Ivan Le Lorraine Albright captured the Temple Purchase Fund and Medal while the sole sculpture award, the George D. Widener Memorial Medal, was won by Janet DeCoux. A complete coverage of the event will appear in the February 15 issue of ART NEWS.

Artists & Defense: A National Question

WHAT constitutes the artist's job in wartime? What use is the Government planning to make of the vast number of men and women on their rolls and of the many others who only ask to be allowed to contribute to the cause along the lines for which they are best fitted? These and many other questions are being put to individuals and to institutions all over America.

A survey of the country elicits the following facts. In connection with a Red Cross drive a \$3,000 prize competition for posters, paintings, or graphic art issues from WPA headquarters, its subject to be the world wide activities of the Red Cross. But there are those who resent what they consider to be fobbing off artists with prizes instead of programs. Boris Wolf of Brooklyn in this connection calls our attention to his correspondence with the ODC to whom he had proposed an organization similar to one developed in England during the last war consisting of a volunteer corps of artists.

From the Newark Museum we hear of plans to organize New Jersey's artists. The Portland Museum has already taken steps toward an Arts Bureau registering all artists, writers, and musicians for volunteer work. Here, it is pointed out, designing, camouflage, and art instruction are but a few of the fields in which the artists can be of service. Good intentions are expressed by the Federation of Modern Painters and Sculptors who urge that swift and constructive measures be taken. Twenty-one art societies in New York

(Continued on bottom of page 9)

VERNISSAGE

IT IS only natural that the air raid precautions being considered and taken by museums on both seabards should provoke neighboring private collectors to equivalent concern over their own art possessions. But the two situations, though faced with similar danger, are governed by two different sets of circumstances: museums, their trustees and directors, are stewards of public property, private collectors, in contrast, responsible only to themselves. As a matter of fact, our museums have acted with admirable calm and restraint (see the full report of their nationwide wartime policies, ART NEWS, January 1-14, 1942, p. 9). Only a few public collections on the Atlantic and Pacific coasts have evacuated any works of art at all, none have indulged in wholesale removal, all are resolved on the cardinal principle of maximum activity with renewed vigor throughout the War.

Given that example, it is to be expected of private citizens that their attitude toward safeguarding the art in their possession will be at least as deliberate, conservative, and public-spirited. For collectors to surrender to panic-stricken evacuation of their pictures and art objects would be, except under special conditions, as unpatriotic as foolish and shortsighted. Exceptional conditions are when the place in which the works of art are normally housed is unsafe because it is not fireproof, or otherwise vulnerable through weak construction or proximity to war industries. Beyond that, the collector faces greater risks of both public criticism and eventual damage to his possessions as a result of hasty evacuation.

Steel-constructed apartment houses, in which most private art posses-

sions in cities are contained, offer within their central portions far better air raid protection than is available nearly anywhere else—a fact that, had it not been already proven by actual experience in wartime London, would again be confirmed by the recent announcement that England's King and Queen are themselves moving into an apartment of just such construction for the duration. Even when the normal location of works of art is not within the "safe" quarters of an apartment building, it is always easy to make arrangements for their transfer to such portions of the structure in case of a raid. With none of the worry about glass skylights that constitute the chief concern of museums (in buildings, moreover, scarcely ever tall enough to offer the protection of multi-story apartments), the metropolitan private collector can face possible (and likely remote) danger from the sky with the largest possible degree of equanimity. Certainly far greater, in my opinion, than if he indulges in precipitate shipment of his possessions into the Middle West, with the attendant perils of travel and unsupervised storage—or, if he lends to a museum there, with the risk of climatic differences and the care of staffs already overburdened by imperative removals from real danger spots.

Beyond these questions of material risk, there is an important moral point involved: the greater responsibility of community leadership, which the custody of art ought to inspire as well as impose. If private citizens were to rush off into large-scale evacuations of art, the reaction of the masses to such news would more than likely be resentment that "if pictures and statues are valuable enough to be shipped out of town, how about sending away our babies?" Just or unjust, it is a reproach to be avoided—especially since the recommended alternative offers less risk than would the cause of such a complaint. A. M. F.

ART NEWS OF AMERICA

(Continued from page 8)

formed an Artists Council for Victory, elected Hobart Nichols president, and adopted a resolution placing itself and the membership it represents at the disposal of the Government. Other groups indicate equal readiness to serve. Lacking only is the Master Plan which will harness this energy into action.

Indiana Acquires Americans

NUMERICALLY perhaps the largest single purchase of contemporary American art by a U. S. Museum was the group of thirteen canvases sold to the Sheldon Swope Art Gallery of Terre Haute, Indiana, by Associated American Artists. Two Bohrods, two Schreibers, and one apiece by Grant Wood, Raphael Soyer, James Chapin, Adolf Dehn, Ernest Fiene, Lawrence Beall Smith, Arnold Blanch, John McCrady, and George Grosz make up the list.

The Douanier Reigns in Chicago

EVEN before its opening it was safe to predict the success of the long heralded Douanier Rousseau show which held its première at the Chicago Art Institute on January 23. Rousseau is a "popular" artist in more senses than one. From the sworn enemies of modern art to the "I know what I like" school, virtually everyone familiar with

his work has capitulated to its delicate fantasy, its disarming directness. The current show includes a number of the acknowledged masterpieces including the much reproduced *Sleeping Gypsy* and *The Dream*. In its next number ART NEWS will present a complete coverage of the event plus colorplate as a foretaste of the Rousseau show's early spring opening at the Museum of Modern Art.

Metropolitan Report: Precautions, Budget

MOST topical item in the 1941 Annual Report of the Trustees of the Metropolitan Museum is announcement that the most irreplaceable treasures will be moved to a steel and concrete country house, bomb-proof and adapted for proper temperature and humidity control. This repository is located in a private park situated more than 100 miles from the city. A museum staff directed by William Chapman will take up residence at the leased structure. Further small objects have been removed to safe deposit vaults and others stored in the Museum's sub-basement. But all of these together total less than two per cent of the half-million items in the Metropolitan's collections. Activities of the institution will not be curtailed; in fact new types of exhibitions and services will be devised to compensate for restrictions. Attendance figures gained over 1940, and the financial statement revealed that the Museum balanced its

budget for the year. This despite increased expenditures and almost \$4,000 less from the city than last year.

Barnes Buys Renoir for \$175,000

NEWS indeed comes from Merion, Pennsylvania, with the first big picture sale since the outbreak of the War. Dr. Barnes' *The Mussel Gatherers at Berneval*, for which he just paid \$175,000, is moreover the second highest priced Renoir ever sold, being topped only by the London National Gallery's *The Opera Box*.

The canvas was acquired from Renoir by the late Pierre Durand-Ruel shortly after its completion in 1879, and was the property of the firm bearing his name. Showing a peasant woman and children on an opalescent Normandy beach, it was recently admired at Duveens' big Renoir show.

News Items in Brief: The Last Word

• First of the London National Gallery's masterpieces to be removed from its bomb-proof vault and put on public display at the Gallery is the newly acquired Rembrandt portrait of Margaretha Trip (see frontispiece of the January 15-31 ART NEWS). It was hung for a three week exhibition and will be taken to its shelter every evening.

• The newly created Army Department of Morale includes among its divisions one devoted to Art in National Defense. This organization aims

to establish within the camps sketching clubs under the guidance of competent instructors; to furnish art materials; to inspire soldiers to depict military themes; and finally to exhibit their finished products in leading cities in exchange for touring professional shows at the camps. Funds for this enterprise are being solicited.

• Heading a list of Latin American acquisitions of the Museum of Modern Art is Maria Martins' eight foot figure of Christ carved in jacaranda, a tropical wood of great weight and hardness. Other works include two of Siquieros' duco paintings, Portinari's Scarecrow which figured in the artist's one man show in 1940, and two works by Orozco.

• A final gift by Mrs. James Ward Thorne gives the Chicago Art Institute possession of a total of ninety-seven of the famed Thorne miniature rooms. This latest group comprises the American section of thirty-seven units. The entire series was displayed, free of charge, at the Art Institute during January before leaving on a two-year tour of the country.

• Charles Lindstrom, associated with the San Francisco Museum of Art over the past six years, during which time he rose from the position of Publicity Director to that of Curator, has recently accepted the post of Director of Education at the M. H. de Young Memorial Museum.

• Thomas J. Watson, who was chairman of the National Committee for Art Week, was recently elected to and sworn in as a lay member of the New York City Municipal Art Commission.



REMBRANDT EXHIBITION, METROPOLITAN MUSEUM OF ART

MAGNIFIED VIEW OF THE REMBRANDT TECHNIQUE

REMBRANDT'S MATURITY, culmination of a lifetime of self-criticism and labor, gives us such great prints as "The Agony in the Garden" dated 1657 (reproduced actual size, at right). Religious subjects were to the artist intensely personal themes to be interpreted in the terms of living people. Here Christ appears as a faltering human being to whom the angel, instead of conventionally proffering the cup, brings comfort. Note in the enlarged detail (above) with what economy of statement is suggested the weakness of the one figure, the strength of the other. Rembrandt has treated this most poignant moment of the Passion with none of the interest in calligraphic line effects so significant of his earlier etching.





SUGGESTING the roundness of flesh despite a seemingly impersonal use of parallel lines, Rembrandt's "Negress Lying Down" (above) was etched in 1658. The artist's farewell to Saskia he embodies in his last portrait of her, "The Toilet of Bathsheba" (reproduced on page 28, detail right) finished the year after her death, 1643.

REMBRANDT

The Self-Education of an Artist

BY JULIUS S. HELD

JUST three hundred years ago, in 1642, Rembrandt Harmensz van Rijn finished a large picture that commemorated a notable event in the ordinarily unexciting life of the Amsterdam burgher-guard, a piece which later was dubbed, misleadingly, the *Night Watch*. It was his most important undertaking to date and is still the largest Rembrandt in existence. Moreover, the *Night Watch* is popularly felt to contain the essence of the art of the master in the same way in which, for instance, Raphael's art appears summarized in the *Sistine Madonna* or that of Leonardo in the *Last Supper*. Rembrandt was thirty-six years old when he finished the *Night Watch*. Raphael was but one year older when he died. Had Rembrandt died equally young, the *Night Watch* indeed would be not only his largest but also his greatest work. However, to those study-



ing the magnificent exhibition which the Metropolitan Museum is offering and who read the thoughtful comments on Rembrandt which William M. Ivins, Jr. is contributing to the Museum's current *Bulletin*, it will be demonstrated that Rembrandt's most staggering feats are not necessarily his greatest accomplishments.

The effect of this exhibition is all the more striking if one realizes that all the works on view belong to the Museum and, at that, represent only a selection from the whole available stock of originals. Even after hanging it there are still paintings by the master in the regular galleries and fine etchings in the print room. The aim of the exhibition is not completeness in any sense but the very timely idea of re-examining and revaluing one of the Museum's noblest legacies. Undoubtedly its success will justify the effort.

The Metropolitan's collection of Rembrandts is indeed a cause for pride. Mr. Ivins is not boasting when he says that "very few other single institutions, housed each under its own roof, can show from their own collections such a group of the master's work, in all three of the media in which he worked." Of this remarkable collection "all

observed with most of the etchings would prove how seriously Rembrandt took each minute shading. But even without such tell-tale features it would be apparent to any sensitive observer that the etchings are the result of diligent and affectionate labor. Not all are equally successful. But no modern student would censure them as severely as Rembrandt himself must have done. Some of the larger plates, like the *Hundred Guilder Print* (here exhibited in a brilliant impression) were worked over for years. Others, like the large *Ecce Homo* or the late *Three Crosses* were radically altered when Rembrandt, after years, grew dissatisfied with his earlier formulation. Yet, these examples are but minor aspects of an artistic record which, seen as a whole, is perhaps the most remarkable, and certainly one of the most lucid instances of the self-education of an artist.

That the young miller's son from Leyden was exceptionally gifted by nature is told to us in a celebrated passage from C. Huyghens' autobiography, written when Rembrandt was some twenty-three or twenty-five years old. Yet, Huyghens saw equal promise in Jan Lievens who at that time was the close companion and friendly rival of the



SELF-EDUCATION with Rembrandt was a process of increasing penetration into the nature of things and of the sitter. In "The Noble Slav" of 1632 (left) we see a sharply outlined, almost bombastic presentation superficial by comparison with "The Auctioneer" of '58, (right) a profound and enigmatical figure.



the paintings, and most of the prints and drawings, have been given to the Museum by its friends." What Mr. Ivins modestly omits mentioning is that the purchases which supplement these gifts have been made with such wisdom as is the part of only those who combine knowledge with judgment. We owe to a large extent to Mr. Ivins' initiative the fact that Rembrandt's graphic art makes such a strong showing in the exhibition.

To any visitor it must become abundantly clear that Rembrandt's etchings are far from being a secondary part of his creative activity. In their importance for our understanding of the master, in their significance as means of expression for the artist himself, they can only be compared to the rôle which woodcut and engraving played for Dürer or aquatint for Goya. Except for his very first and his last years, Rembrandt throughout his life confided to the copper plate some of his most intimate thoughts as well as some of his most ambitious dreams. Nor need we think that he took this medium any more lightly than the painting process. Alone the famous "states"

master. The author's prophecy that both would excel all other painters came true for only the one. While Lievens had gifts, he lacked the character to remain true to himself; he possessed talent but not the self-criticism to acknowledge his shortcomings and to learn from his failures. His early boldness soon compromised with a tasteful elegance of van Dyckian origin. Rembrandt, however, turned his back upon success when he felt compelled to for the sake of his art. And this development was hardly an unconscious process. We know enough about Rembrandt's thoughts to say that he was perfectly aware of the gulf which increasingly separated his work from the understanding of all but a few friends. But we may be sure that his proud word: "It is not honor which I care for but Freedom" was as valid for his art as for his choice of company.

The course which this untiring self-discipline took has been mapped frequently and with fine understanding. It can readily be followed in the present exhibition. The pseudo-grandeur of *The Noble Slave*—a Dutchman in Persian dress—dated 1632, is one of the earliest works



DETAIL, enlarged about twice, of the portrait of "Jan Six," dated 1647 (above left), shows how delicately Rembrandt could work. On this plate we find painstaking corrections and special use of acids to obtain the subtle flesh tones. By 1654 such minutiae had opened up into the transparent patterning of "Christ Among



the Doctors" (detail above right) in which we sense the direct transmission of an idea to the free-drawing hand of the artist. Detail from the famous painting, "Old Woman Cutting her Nails," about actual size (below), shows the heavy, porous pigment which, though built out of successive glazes, gives an effect of spontaneity.

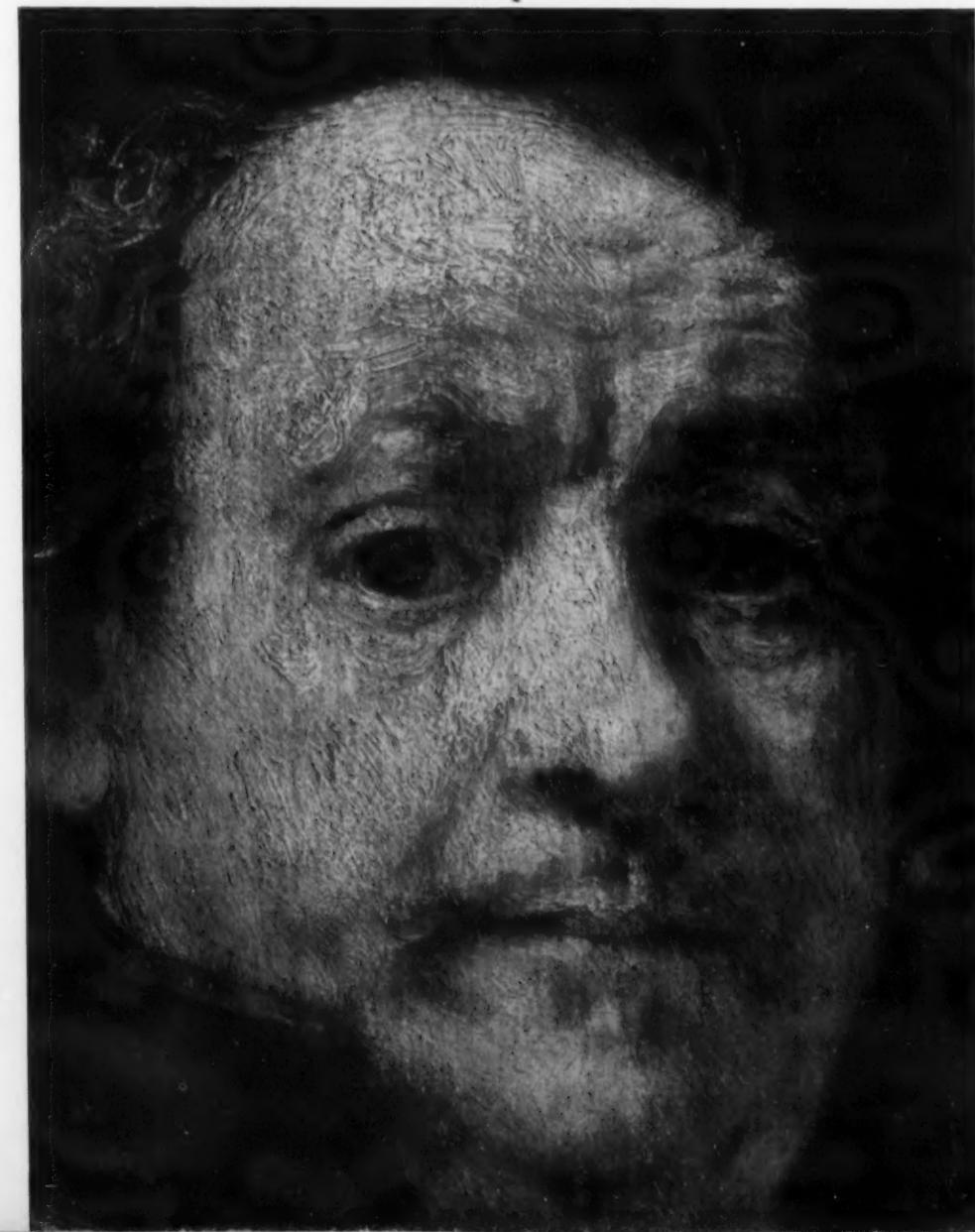


shown (though six full years of activity lie behind it). Here one has the feeling as if form were rounded only in front. The figure has so little solid volume that we fear if punctured it might collapse like a balloon (see opposite page). The placid expanse of a costume-shell harmonizes better with the gentle phlegm of Volkera van Beresteyn—one of the first examples in which Rembrandt hits upon the happy formula of making his models appear both physically present and psychically remote. Drawings of the 1630s, like the informal sketches of women (see page 15) show the ever-present readiness to capture a fleeting gesture or expression. The etchings of this period show a use of line which appears planless and labyrinthine. But out of the hairy mass of entangled curves there occasionally springs a hand or a face quivering with life. We can watch a growing ability to define and to catch a characteristic pose and to tell a story as an eloquent spectacle. Movements become urgent, accelerated, before there is an understanding of the body as a functioning organism. The mis-en-scène is stage-like and elaborate. Significant examples are the *Return of the Prodigal*, the *Annunciation to the Shepherds*, the *Death of the Virgin*. This style of flamboyance and melodramatic action, this exuberance of sheer force, culminates in the *Night Watch*. Rembrandt had learned to create "effects." His virtuosity was dazzling and apparently met with success. We have reasons to believe that the colorful romanticism of these years fairly coincided with a current fashionable trend.

The works that followed reveal no abrupt break but a gradual change. He begins to pull things together. In the



COMPANION PORTRAITS painted ca. 1660: "Hendrickje Stoffels" (detail above) and the "Self-Portrait" (detail below). Here Rembrandt shows the humble devotion of his mistress but paints his own face "like a landscape on which the passions of the elements . . . have left their traces."



Bathsheba (see pages 11 and 28) of 1643—a last farewell to Saskia who had died the year before—all the light is assembled alluringly on the soft forms of the supple body while two servants merge anonymously with the shadows of a wooded landscape. In landscape etchings Rembrandt proceeds from the superficial rhetoric of the *Three Trees* to loving studies of gnarled tree-trunks, as in the *Omval* or the *St. Jerome*. He organizes the accidental, splintered patterns of his earlier etchings by increased use of velvety tones. The *Hundred Guilder Print* whose unstable conception reflects the earlier period, owes its warm "color" to the 1640s. In the portrait of Jan Six (detail on page 13) Rembrandt records with infinite patience the subtlest vibrations of light. The *Woman Cutting her Nails* in which a similar sensitivity for light-phenomena may be observed (see detail on same page) is perhaps a work of this period; we owe Louise Burroughs of the Metropolitan's Painting Department the important observation that the date on this canvas should be read 1648 instead of 1658.

As we approach the 1650s we perceive that technical subtleties begin to hold fewer attractions for the master. Etchings and drawings are his foremost mediums during these years and scenes from the life of Christ furnish his most persistent themes. He clearly has learned to say more with less effort. The movement of his hand is disciplined, controlled by an unfailing quasi-sixth sense for the essential. The formerly dense web of lines is reduced to an open, loose, transparent texture in which each stroke counts. As is shown in some surprising explo-

(Continued on page 28)



THE MASTER DRAFTSMAN

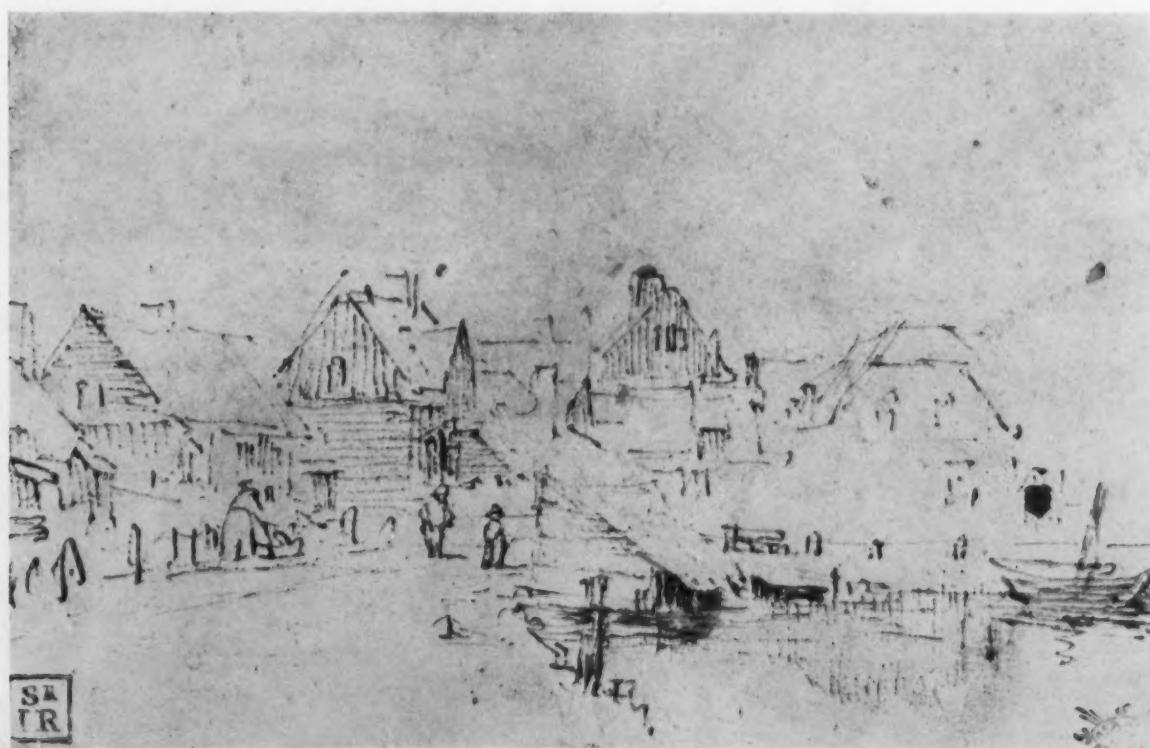
MOST REVEALING record of Rembrandt's artistic pilgrimage, his drawings show us the hopes and preoccupations of a lifetime. It is from such casual pen studies that we learn of the artist's unflagging interest in the human being, whether as quiet emblem of domesticity or as the symbol of a crime. "Man Seated on a Step," 1638-40 (upper left) is in his earlier, more outwardly descriptive style, "Woman Hanging to a Gibbet" one of the brief, more profound notations of twenty-odd years later. Here, typically, Rembrandt is more moved by the woman's death than by the nature of her crime, a hatchet murder. Broadly hatched or delicately reinforced with wash are the rapidly observed early studies of "Woman Reading" (left and below). All these drawings are reproduced in actual size.





DETAIL, ENLARGED twice, from the pen-and-ink "Tobias and Sarah," one of the later Biblical scenes which Rembrandt told so quietly (above). Few lines were needed to describe the faith and devotion of the young bride and bridegroom

who spent their wedding night in prayer exorcising an evil spirit. In contrast with this flowing study is "Houses by the Water" (below) drawn with a reed pen, its barely formulated, intermittent line eloquent of place and atmosphere.





EXHAUSTIVELY worked, the celebrated etching of "Three Trees" (right), dated 1643, shows the elaborated, more melodramatic manner of the middle period of Rembrandt. Opening up its intricate web of lines, the camera makes interesting discoveries. An enlarged photograph (about twice actual size) of the left hand side of the print (above) reveals details of a landscape which probably inspired Ruisdael and Koninck and which can well stand as the ancestor of a whole trend in the Dutch landscape school.



MINNEAPOLIS INSTITUTE OF ARTS

ART NEWS SERIES OF MASTERPIECES IN AMERICAN MUSEUMS NO. 3

REMBRANDT: "LUCRETIA," CA. 1666 (*Above*); REMBRANDT: "CHRIST THE PILGRIM," CA. 1661 (*Opposite*)

BACHE COLLECTION, NEW YORK

ART NEWS SERIES OF MASTERPIECES IN AMERICAN MUSEUMS NO. 4

Stuart: Founding Father

*How He Transformed Our Portraiture from
Georgian English to Federal American*

AN AMERICAN competes with the English eighteenth century portrait: Gilbert Stuart's "James Ward," elegant and assured, was painted in London in 1779.

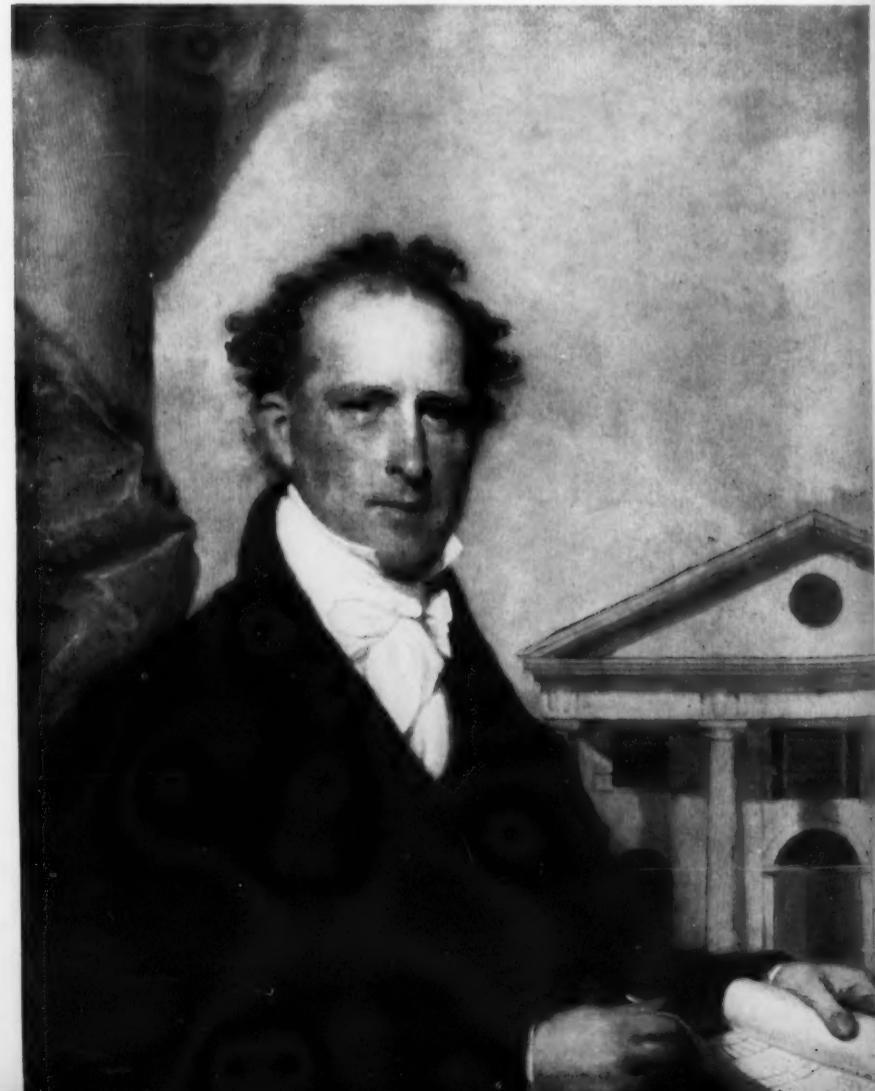
LENT BY THE MINNEAPOLIS INSTITUTE OF ARTS



LENT BY THE WORCESTER ART MUSEUM TO THE HERRON INSTITUTE, INDIANAPOLIS
THE PORTRAIT-SKETCH in which Stuart is often seen at his most brilliant. "Mrs. Perez Morton," a poetess who was known as the "American Sappho," painted in 1802.

BOTH IN character and as the embodiment of a cultural tradition the late Stuart "Josiah Quincy" represents that backbone of America. Painted in Boston in 1824.

LENT BY THE BOSTON MUSEUM OF FINE ARTS



GAZING down from the walls of Indianapolis' John Herron Art Institute, the handsome, purposeful faces of our forebears as recorded by Gilbert Stuart set a model for that character, energy, and national awareness toward which Americans are being urged today.

The show, the first of its kind west of the Alleghenies, centers around two local samples, Mr. and Mrs. Eli Lilly's George Washington (once owned by Jacob Astor) and the Museum's own portrait of Edward Loftus. The twenty-five other Stuarts come from leading Eastern museums and, along with elegant English period works, include likenesses of famous figures of the early Republic.

In more ways than one this is a significant American show. From the 1779 James Ward to the late portrait of Joseph Quincy, Stuart's artistic evolution over forty-five years parallels the development of American culture. Returning from London in the 1790s in full mastery of the "grand style," Stuart built out of it that sturdier and more native tradition which America calls its own.

Quidor and Mount

Romantic Revelation in Brooklyn

BY JAMES W. LANE

LIFE is full of surprises. Who would have said that the man fortunate enough (probably) to study with Jarvis and Inman, living in that mecca for commissions New York City until his eighty-second year, and painting canvases marked by high imaginative and literary qualities, would have fallen by the wayside and left to posterity only eighteen paintings? Yet this is the case of John Quidor (1801-1881), whom the Brooklyn Museum presents by a recovered sixteen of these works along with Quidor's diametric opposite, William Sidney Mount (1807-1868). Who could have said that Mount, the Long Island farmer boy from Setauket and Stony Brook, without ever traveling farther north or west than Thomas Cole's in Catskill, and no farther south than Manhattan, and never to Europe, would become the first if not the most popular genre painter of nineteenth century America.



LENT BY MRS. SHELDON KECK

ROMANTICISM reaches an hysterical pitch in Quidor's "The Money Diggers." "Boys Caught Napping" (below) represents Mount's composed and tidy genre.



LENT BY ALBERT DUVEEN TO THE BROOKLYN MUSEUM
PASSIONATE MALICE caught by Quidor in this detail from "Wolfert's Will," 1856, like "The Money Diggers" an illustration of a Washington Irving tale.

These two so different painters, common chiefly in their being reared near New York and then in the posthumous neglect—particularly so for Quidor—visited upon them, commenced exhibiting at the National Academy in the same year of 1828. Quidor was then twenty-eight and Mount twenty. But the differences are already apparent. Mount's Christ Raising the Daughter of Jairus is discreet, Neo-Classical. Quidor's Ichabod Crane Pursued by the Headless Horseman of Sleepy Hollow is Romantic. As John Baur, who has compiled two most instructive catalogues, one for each of the artists, and written a much more complete and integrated life history of John Quidor than was previously available, writes, paraphrasing Wölfflin, "the romantic artist breaks down the individuality of the parts and merges them into a single fluid movement of interpenetrating forms." That characterized Quidor, but he had another quality. He was operatic. He knew, just as well as did Poe, of what good histrionics consisted. The sense of pose and dramatic gesture is in everything he painted, from the hysterical alarm of the two men in *The Money Diggers* of 1832 to the passionate malice of the scribe in *Wolfert's Will*, of 1856. Whatever he may have learned when a pupil of Jarvis, it certainly wasn't how to paint like his master. Indeed Quidor paints like nobody else at all, unless it is one of those phrenetic Europeans, a Bosch or a Salvator Rosa, and then the resemblances are only spiritual or figurative. He may at times, as in the *Rip Van Winkle: Scene at a Village Tavern* (1829) and the *Anthony Van Corlear Before Peter Stuyvesant* (ca. 1839), both belonging to The Brook, draw like Rowlandson, but the resemblance is more fortuitous than real. Jarvis, we know, gave him only some poor seventeenth and eighteenth century prints to copy. Quidor's last paintings, landscapes of the '60s, look as though he had seen Dutch petit genre models. He stops painting then and lives on till 1881, the man about whom little is known and less (except the inaccurate) penned. Never affluent, he was forced to paint panels on fire engines and designs on banners to support himself, and of (Continued on page 29)

FRESH WINE IN NEW BOTTLES 1942 VINTAGE

BY DORIS BRIAN

NO AIMLESS annual, the Museum of Modern Art's "Americans 1942" is an adventure in museum technique. Eighteen artists from nine states have each been accorded what amounts to a solo show. Purpose: to bring forth genuine talent completely new or only slightly familiar to New York. Most

Section of Fine Arts or the WPA Art Program, and art in post offices and schools automatically becomes part of a national tradition where it counts for most.

Familiar through successful one man exhibitions and even representation in the Museum's own collection (recent triumphs) is the work



LENT BY THE WPA ART PROGRAM, WASHINGTON, D. C., TO THE MUSEUM OF MODERN ART

RAYMOND BREININ'S eloquent and "well-articulated pictorial lyricism" in the visionary "White House," painted in 1938.

of the contributors work in the Middle and Far West, their average age is thirty-five. In that no one included lacks vitality and some measure of real ability, it is a successful venture. Though some sound louder than others, eighteen bell ringers out of eighteen is a remarkable score.

The range from realism to abstraction and "Postsurrealism," the inclusion of extremes of objectivity and subjectivity makes this slice a wide one. But the show doesn't sample all of American art. It didn't set out to. Quality is what counted. However, the sum of this plus projected future editions of the series (to include New Yorkers and the fully arrived as well as the new) may add up over a period of years to an authentically representative report. A third of the exhibitors are foreign-born and additional ones have their roots in other parts of the world. There should be no complaints on that count. Almost all the non-natives (the natives, too) have at one time worked for the

of eight of the eighteen. While the amplification afforded by this display should be helpful, there is no need to introduce to readers of these pages the isolated and unvarying cosmos in which Darrel Austin's big cats and little people dwell, to the wallop and the keenness Joseph Hirsch can throw into a realistic composition (this is the first major Manhattan showing of a painter who has the makings of sure-fire popularity), to Jack Levine's seamy essays on man's baser qualities, uniquely distorted. We know Raymond Breinin's well-articulated pictorial lyricism which shows up with special eloquence here; Fletcher Martin's soft-edged dynamics (his bull-fight picture, sharper, more original, should win new respect); Mitchell Siporin's social awareness depicted with studied strokes in terms of saddened humans borrowed from the Gothic; Everett Spruce's cleansed and angular Texas landscapes, authentically monumental, amazingly brilliant when dyed by his brush. Francis



LENT BY THE ARTIST

DISCOVERY of the show are Morris Graves' notations like the haunting "Blind Bird."

Chapin, with his bright French-salted watercolors, his dry, brittle oil landscapes and interiors is less a newcomer than other exhibitors.

Sensation of the show, destined perhaps to become leader of a new cult, is Morris Graves of Seattle who has never had a solo anywhere. His haunting pictures of birds bathed in a sort of ectoplasmic moonlight are something entirely new. Surrealism is the closest available tag. There is an Oriental cast in his approach—he has visited Japan and probably also been affected by the naturalistic abstractions of American Northwest Indian painting. But the ties are only in spirit; the facts are his own. He is a natural. Soutine is somewhat recalled by another debutant, the Russian Hyman Bloom who works at Boston, but a more ancient tradition produced his searing synagogue series. Paintings and drawings, now suggesting Picasso, now Portinari, are in the first adequate view of the Italian born Californian Rico Lebrun. (Continued on page 28)



LENT BY THE ARTIST

FERTILE sculptor is Samuel Cashwan. "Kneeling Torso," terracotta, 1938.

BAROQUE READING ON THE BAROMETER OF TODAY'S TASTE

BY ALFRED M. FRANKFURTER

NO NEED to talk any more about rediscovery of the Baroque or its curious adaptability to the modern way of seeing. From being a decade and a half ago the rarefied darling of the cognoscenti whose international meeting place was Florian's on the Piazza in the September sunshine, the painting and the decoration of seicento and settecento Italy have progressed to set the pace for department store stylists and furniture and costume jewelry. Should there be anything to

Now, however, come the Schaeffer Galleries with an exhibition that clears the atmosphere by its exploration of the lesser known currents of these schools of Italian painting. The title, "Gems of the Baroque," is better suited than one might at first suppose, for in its least banal sense the metaphor refers not necessarily to masterpieces or monuments but rather to smaller and especially eye-caressing experiences. Such are many of the thirty-six canvases (which it is the intention



SCHAEFFER GALLERIES

PASSIONATE PASTORAL: G. B. Castiglione's "Shepherd on Horseback."

discuss, it would be the anatomy of the style itself, the more so for the diverse guises in which it is being presented to its avid audience of today.

Nor has the opportunity been wanting. Between 1930 in Hartford and 1941 in San Francisco, there have been ample exhibitions of the style in general and in particular. Depending on whether you consider Tiepolo and his contemporaries Baroque or Rococo (remembering that the latter term was French and never used in Italy to distinguish the late phase of the Baroque from its earlier, seventeenth century period), it could be said that we have seen, if anything, a surfeit of the more familiar elements of painting from Caravaggio to Guardi.

tion of the exhibition to show partly in rotation), for if they conspicuously lack names like Caravaggio and Guercino, Strozzi and Piazzetta, and the great Giambattista and Giandomenico, they do bring into view a host of men who constituted the vertebrae of the Baroque—to make plausible and impressive what we had been shown as but the dazzling extremities of a style disembodied by precisely the modern perspective that brought it into prominence.

Out of the two—the great, far outreaching talents on the one hand, the perfect practitioners of the style on the other—you can begin to reconstruct the body of Baroque art. Like all stylistic organisms, it is marked by an omnipresent duality, often contradictory.



THE KNOWING genre of Baroque Venice; Maggiotto's "Boy with Dog."

The schizophrenic halves of the Baroque are what Friedell brilliantly called its "Cartesian" and "Berninian" aspects, the first the supremely rational, mathematically planned sumptuousness of Louis XIV, Versailles, and Poussin, the second the wild naturalistic abandon of the baldachin of St. Peter's, the stucco walls of Venetian palazzi, and the tortured dy-

(Continued on page 30)

SCULPTURE as the Franco-Italian Baroque liaison: "Glorification of St. Luigi Gonzaga," by Pierre Legros, born in Paris, died in Rome.



OUR BOX SCORE OF THE CRITICS

CONSENSUS OF NEW YORK REVIEWERS' OPINIONS OF ONE MAN SHOWS BY LIVING ARTISTS CONDENSED & ARRANGED FOR QUICK REFERENCE

ARTIST & Gallery
(and where to find ART NEWS'
own review of each exhibition)

NEW YORK TIMES
Howard Devres—H. D.
Edward Alden Jewell—E. A. J.

HERALD TRIBUNE
Carlyle Burrows—C. B.
Royal Cortissoz—R. C.

SUN
Helen Carlson—H. C.
Henry McBride—H. M.B.
Melville Upton—M. U.

JOURNAL-AMERICAN
Margaret Breuning—M. B.
PM
Elizabeth Saarhoff—E. S.
WORLD-TELEGRAM
Emily Genauer—E. G.

BIALA, Bigneau
(see ART NEWS, Jan. 15, p. 29)

... are so close in style to Dickinson's as to leave in no doubt whatever the source . . . one element of difference: this has to do with her sparing use of small color accents, whereas Dickinson, in themes such as these, would be content with virtual monochrome. E. A. J.

... works in a semi-poetic style, recalling in several of her French subjects qualities like those of Utrillo. . . . Miss Biala needs intimate scenes of charm to bring out her essential feeling; skyscrapers and desolate beaches seem to dampen her spirit. C. B.

... seems to bring a certain cosmopolitan air of light and gaiety to the present gloomy local scene . . . her work, whether dealing with foreign themes, New York City vistas, or the flat stretches and shore line of Long Island is flooded with sunlight and gay color. M. U.

This is difficult painting to write about for the reason that while it's able, interesting and pleasant, too little of it is either intensely personal or technically unique. There are some exceptions. Biala's Paris things have a delightful flavor. E. G.

BROCKMAN, Kleemann
(see ART NEWS, Jan. 15, p. 27)

The penchant for dramatic themes is still marked. But the present canvases betoken a not inconsiderable originality of attitude, of thought and feeling, of touch. . . . Miss Brockman paints with plenty of verve, though she seldom gets far beneath the glamorous surface. E. A. J.

It is work having animation and character. Sometimes, when it shows a trace of sentiment, as in one or two good studies of children, it is a little more than satisfying. But sentiment and the imaginative adventure she would better leave in favor of the powerful realism, which is obviously her best resource. R. C.

... seems to have grown in strength since her former exhibitions here. Of course, her "Evicted" hangs in the place of honor and perhaps deserves it. Still, one can't help feeling that the artist's "South American Dancer" has a vitality and movement and evidence of joy in the painting that makes a greater appeal. M. U.

... reveals how definitely her gifts have matured, both in the increased command of her resources and design and color and in her heightened personal expression. M. B.

CORBINO, Andre Seligmann
(see ART NEWS, this issue, p. 26)

His color, while still very fresh and of prime importance in the scheme of the whole, has grown, it may be felt, somewhat less "arbitrary" . . . Corbino's reverence for drawing that is at once meticulous and robust has not at all diminished. Everything is warmly, ingratiatingly decorative. E. A. J.

He has a sense of form which comes out in his drawing and modeling of the human figure and of animals, and he has uncommonly good color . . . It is stimulating to watch his vigorous talent exercising itself with ebullience upon diverse themes, variety being one of his best assets. This exhibition is, in short, a credit to him. R. C.

... his style has become a bit more personal. His palette has certainly become cooler. But he has the same vigor, the same command of movement that formerly set one to thinking of Delacroix and Rubens. . . . Corbino is not only a colorist but has a fine feeling for the dramatic. . . . M. U.

ETNIER, Milch
(see ART NEWS, Jan. 15, p. 27)

... includes his most vigorous, varied and mature work thus far. His palette has broadened with his subject-matter and, while the lyric mood predominates in his landscapes, he reveals new interests. . . . H. D.

The heads and figures now on view are very capably done. Still, it is the outdoor scene that interests him chiefly. . . . Otherwise there is relatively little change in his work, which continues fresh in its feeling for atmosphere and color and crisply concise in statement. C. B.

... has all the clarity of statement and bravado of painting to which he has accustomed us. The brush-work is very secure and no matter how unlikely the subject matter may be, the artist manages to make it convincingly pictorial. H. M.B.

... less emphasis in them than usual on thin linear pattern, and more on massive form. Etnier's technical advance since his last presentation is enormous. He's only started doing the human figure, I'm told. Yet the work he calls Young Girl is really a most striking example of portraiture. E. G.

FLINT, Harlow, Keppel
(see ART NEWS, Jan. 15, p. 28)

... a manner which should make college boys forget some of the recent and current advertising models, and he does it with an expertise of handling of the medium that makes one wish this amazing facility were put to a more serious purpose. H. D.

... there is to be savored the painter's deft technique, his diabolical precision, his employment of that valuable thing known as "touch," and his winning color. He is a sparkling executant, a phenomenon in his way. He makes a capital exhibition. R. C.

... these watercolors of Mr. Flint's are eminently accomplished and satisfying—if you are one of those who cares to see the medium stretched to its fullest labored capacity, instead of being handled more spontaneously. M. U.

... it would be difficult to think of a more unaffected, unforced expression than that of his canvases. . . . Technically, her work is uneven . . . but at its best . . . the artist conveys her ideas in simplified design and good modeling of form in a highly personal palette. M. B.

GOLDTHWAITE, Passedoit
(see ART NEWS, Jan. 15, p. 28)

The artist can say so much with a few adroit lines. The lines are economical because they are adroit, and adroit because they make really articulate what the artist has wished to communicate. . . . E. A. J.

In the long run one comes away feeling that this artist is uneven in her achievements but that she has an authentic purpose and is supported throughout by a strong sincerity. R. C.

Her work seems to have gained in strength and solidity. Yes, those southern mules still figure but they appear to have taken on weight without any loss of character. Her old darkies are still as essentially true to the life. M. U.

... less emphasis in them than usual on thin linear pattern, and more on massive form. Etnier's technical advance since his last presentation is enormous. He's only started doing the human figure, I'm told. Yet the work he calls Young Girl is really a most striking example of portraiture. E. G.

JACOBI, Harriman
(see ART NEWS, this issue, p. 26)

His color is versatile and strong and decorative but, if one may put it so, these hearty designs of his express themselves in fairly simple song rather than in elaborate arabesques of organ tone. . . . He approaches a theme with address. . . . E. A. J.

They indicate his possession of a natural gift, especially one for color, and an unconventional manner of treating a subject. Occasionally he is altogether too unconventional. R. C.

... he keeps rather close to conservative tradition. Gloucester, where he now lives, has furnished him much of his subject matter. . . . While his work furnished no surprises, it is soundly painted throughout. M. U.

Mr. Jacobi is a versatile painter, finding a special idiom of design and color for each conception . . . are achieved in perceptible measure by the impetuosity of the artistic attack, as well as by his surety of touch and refinement of color sense. M. B.

KEPPEL, Mentress
(see ART NEWS, Jan. 15, p. 29)

... suggest that he may well inherit his share of the mantle of the late Frederick J. Waugh. . . . It is vigorous if not very subtle work and should by all reasoning prove popular. H. D.

... coastal breakers, foamy and sunlit, painted somewhat according to formula, but very skillfully. . . . This is a first show, and, aside from the fact that one picture looks very much like another, promises to bring results. C. B.

... it would be difficult to think of a more unaffected, unforced expression than that of his canvases. . . . Technically, her work is uneven . . . but at its best . . . the artist conveys her ideas in simplified design and good modeling of form in a highly personal palette. M. B.

... the artist has made a long and intensive study of his capricious, mutable subject and has in the main succeeded admirably in securing the character of its varying movement, the fluidity of its substance, the sense of its ponderable mass. M. B.

KOPF, Wakefield
(see ART NEWS, Jan. 15, p. 29)

In manner Kopf somewhat suggests Kokoschka—a more coherent and disciplined Kokoschka. It is all effective and highly capable work. H. D.

... reminds one of Kokoschka, the expressionist, though his technique is more explicit than that of the Austrian painter, and his feeling, which is abundantly shown in his work, exhibits greater control. C. B.

Texture—developed in a coarse, basket-weave version of French impressionism—is the main instrument Kopf plays upon. With it he achieves expansive, provocative, virile and rugged results. . . . E. G.

Surrealism is this painter's forte . . . one is put in mind of Chirico, Dali and the other surrealist pioneers. Marbrook manages to maintain her own individuality, however. Her primary concern is evidently with animated plastic design. Her taste is infallible. The whole feeling of her work is of freshness and assurance. E. G.

MARBROOK, Bonestell
(see ART NEWS, Jan. 15, p. 28)

Despite surrealistic and symbolic overtones her work is fresh and spirited and she meets solitude and loneliness with a gallantry that is almost blithe. This is an especially interesting debut. H. D.

... makes a venture into satire with his "Hypochondriac." . . . Rather easier, savor painting is to be found in the "Bucks County Farmyard" which is simple and natural and escapes from the dark shadows Mr. Smith used to insist upon. R. M.B.

... has, it appears, traveled rather extensively in the course of her career as an artist. But why she should have done so is not clear. For expressing herself as she does either in the abstract or surrealist idiom her travels seem purely of the mind. And for such journeys there are no wholly reliable charts. M. U.

... soundly and carefully designed, painted in a limited but highly expressive tonal range, they avoid both dull literalism and the romantically grandiose, and emerge, instead, among the most sympathetic studies of the American landscape done in our time. E. G.

SMITH, Midtown
(see ART NEWS, Jan. 15, p. 29)

... runs the gamut from the strikingly designed and tragic "Lament" to the genial humor of "Hay Fever" and the satire of "Hypochondriac" and "Spectator," and from the massive composition of "Quarry" to the subtle lighting and peaceful mood of "Parting Day." H. D.

... scenes of pastoral charm which he paints very well, indeed, with suggestions of romantic feeling in them. Contrasting with these, his figures seem forced in effect, as though in trying to achieve a new direction in painting he had suddenly become deeply self-conscious. C. B.

... makes a venture into satire with his "Hypochondriac." . . . Rather easier, savor painting is to be found in the "Bucks County Farmyard" which is simple and natural and escapes from the dark shadows Mr. Smith used to insist upon. R. M.B.

... soundly and carefully designed, painted in a limited but highly expressive tonal range, they avoid both dull literalism and the romantically grandiose, and emerge, instead, among the most sympathetic studies of the American landscape done in our time. E. G.

SOCHA, Mayer
(see ART NEWS, this issue, p. 27)

In general Socha's water-colors are better realized than his oils, though "Seven Miles From Frazer" with its bleak landscapes mood is an exception. . . . In both media his designs are big and firm. Color seems a trifle arbitrary at times. But this is earnest, sincere work. H. D.

... paints rather strictly on his home terrain, and gives a narrative interest to several pieces, does his best work in water colors. The feeling he shows in the opaque medium . . . is what counts most, not the drama of his subjects, which is handled rather prosaically. C. B.

He is a capable painter, a realist who apparently trusts largely to the novelty of his subject matter for interest. Still, Minnesota and points farther west do not seem very different from what can be found in New England . . . M. U.

... are all that fashion requires, and more. What does fashion require? Fashion requires merely that its own degree of fashion be correctly measured and this Mr. Sorine does unfailingly. He knows what fashion is. In addition he suggests cool elegance on his own part. M. U.

His suave brushwork and brilliant draftsmanship are the basis of his distinctive accomplishment; the refinement of his handling and the vigor of his line are provocatively combined . . . his figures depend on penetrating characterization and simplified design for their effective presentation. M. B.

SORINE, Knoedler
(see ART NEWS, Jan. 15, p. 28)

Sorine's extremely clever society portraits, so flattering and so deft of line, seem to combine something of Bouet de Monvel with something old Flemish—that customary compound of sugary grace and fashionable sweetness he has made familiar in previous local exhibitions of like confections. H. D.

Mr. Sorine is a good painter, excellent in his suave handling, but it is distinctly as a draughtsman that he excels, using a firm but delicate line, very pure and aimed invariably at the simplification of his subjects. His line flows slowly but it is not inert. R. C.

... is least successful when he throws restraint aside and engages in a loose, serachely mode of painting . . . has the root of the matter in him. But there is no overlooking his declension, in picture after picture, from his own standard. R. C.

... the portrait of the Philadelphia lawyer, Thomas Raeburn White, that is definitely "news." It is the best portrait to have appeared in America in a dozen years, so strongly, easily and naturally painted that it is almost enough to revive an interest in portrait painting. . . . H. M.B.

WATKINS, Rehn
(see ART NEWS, Jan. 15, p. 27)

This artist palpably stems in some measure from the French tradition. Specific derivations elude. There will seem now a reference to Degas, again a hint of Lautrec. But Mr. Watkins, though his work is uneven, has as palpably developed a real style of his own. E. A. J.

... is fond of homely scenes of farm life and paints them with rough good humor. Qualities of caricature and folk art feeling are blended in his pictures, the product, evidently, of a subtle crossing of American and French strains. C. B.

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He escapes sentimental idealization of these rural themes, as well as the drab hopelessness which seems so often to be the fashion for depicting the "American Scene." . . . Mr. Wilson's gift of color animates every canvas, lending vitality to each statement. M. B.

WILSON, Paris
(see ART NEWS, Jan. 15, p. 29)

... his humor sometimes threatens to become caricature, but is not allowed to slip over the line. And in "Fight in the Stable" he shows his power to dramatize the homely, homespun quotidian of the other pictures very effectively. His technique is restrained. . . . H. D.

... is fond of homely scenes of farm life and paints them with rough good humor. Qualities of caricature and folk art feeling are blended in his pictures, the product, evidently, of a subtle crossing of American and French strains. C. B.

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THE PASSING SHOWS

LATIN AMERICANA, THE MACY-GIMBEL WAY

THE scheme to make Sixth Avenue the "Avenue of the Americas" got going in a big way last month when Gimbel's and Macy's turned over whole departments to the arts of Latin America. The Gimbel affair, ushered in by a broadcast to the source countries and music-making Cuzco Indians, features the Frank Burrows Freyer Collection, new to New York and a treat indeed.

It is significant that a U. S. American should have assembled this finest of Peruvian collections—a virtually un-



GIMBEL BROTHERS
SCHOOL OF CUZCO: "The Virgin."

duplicated record of colonial civilization. The great four-poster bed is the most striking single piece, its columns

carved like a pineapple rind into geometric motifs, its headboard centering a magnificent Baroque cartouche, its every surface overlaid with pure gold leaf. The same untarnishable metal lights up the religious paintings, applied as intricate foliated ornament on robes and backgrounds, haloing the porcelain-smooth face of the Madonna. Flowers figure in most pictures, stylized but described with unstinted admiration. The painters of the Cuzco School must certainly have been nature lovers for in the more sophisticated Italianate works we find landscapes of utmost charm. Note also the universally beautiful carving of the frames. Leaf-thin gold jewelry, pottery, textiles, instruments, and colonial silver make this event a fair substitute for a study trip to South America.

What with chinchillas, tropical birds in tropical tangles, orchids, and a high-powered display staff hatching ideas, the Macy show represents a kind of miniature World's Fair. The whole section has been rebuilt after famous Latin American architectural models, with commendable attention to style, texture, and proportion. The art exhibit—400 pictures—is too large to present at one time so the gallery will offer rotating cross-section shows which should be of greatest interest since the canvases were picked by the local fine arts committees and represent what the South Americans themselves consider their best.

R. F.

JACQUES LIPCHITZ: EMOTION RAMPANT

VESUVIAN, vital beyond any sculpture recently exhibited, are the eruptive groups by Jacques Lipchitz at Buchholz. Born in Lithuania, produced by Paris, he was one of the youngest and strongest of the Cubists at the time of his last exhibition in this country in 1935. But the looming primordial geometry of the great abstract figure belonging to the Museum of Modern Art (not in this show), the playfulness of some of his wire-like compositions, have given way to powerful naturalistic curves, abstracted but fluid and organic, completely sculptural but tied to very real themes of struggle, force, and hope.

Arriving in America in June, 1941, he brought with him three of the eleven sculptures in the current show and ideas—stored during a period of enforced inactivity in France—for the rest. When thunder began to sound in

Europe in 1936 he made studies of Prometheus in gnarled clay, two bronze casts of which are in the show. As with Picasso, the bull is a meaningful contemporary symbol for him. Lipchitz exhibited a large Rape of Europa at the 1937 Paris Fair, and two later versions of the theme are included at Buchholz. The bull for him is power, not necessarily destructive: a large bull's head is wrested from the shapes of the heroic torso in Mother and Child, just completed, symbolical to the artist of the hope and strength of an Eternal Mother, and considered by him his greatest work. Sound, quiet, faithful portrait heads reveal that his worth does not depend on operatics.

Two dozen gouaches and wash drawings, all related to themes of the sculptures exhibited, are no mere supplements. They have as much punch and philosophy as the bronzes. D. B.

ELLIOT ORR: LIGHT IN DARKNESS

WORKING on Cape Cod, Elliot Orr uses his surroundings, but his own substance is what shines in his pictures at Kleemann. It is the stuff, somehow not anachronistic, of the nineteenth century American Romantics. Seeming to build out of darkness into lights, his shadowy pictures are often lyrically other-worldly, like Ry-

der's; sometimes they are explosive, like Greco's on whom he may at times lean too heavily. Orr has synchronized his pensive moods with his means of expression and never seems hampered by a lack of technique, or, conversely, to be sidetracked into showing off an excess of it. If you want to see what a good painter he is, look at the picture



KLEEMANN GALLERIES
ELLIOT ORR: "Desecration."

of a toothless old hag. But the artist in him is more important than the painter. Ships and lighthouses in nocturnal settings are favorites. Also, he often deals with destruction and be-

reavement, but there is no self-pity here to weaken the effect. The Cape Cod wash drawings, less intense than the oils, are excellent, spirited studies of beach and boats.

D. B.

FIGMENT FIGURES OF THE FRENCH

JUST how far post-Fauve art liberated itself from conventional representation, what free rein is given to zesty imagination, is richly illustrated in the show of modern figure paintings at Matisse. It isn't only the abstractionists who paint from the inside out. The twentieth century artist is free to choose his own arrangement, his color, his technique. The model itself can be the product of his own imagination as it is with Chirico and Miro.

The sensitive and airy Pascin, the slick, strong Balthus, the powerful, decorative Siqueiros sleeping girl, the lean Modigliani, are all somewhat nat-

uralistic, governed by what the artist saw.

Other pictures here come entirely from the inside. The Soutine Pastry Cook is the quintessence of excitement in swirling paint, the Matisse of tasteful color, the Picasso of pattern and the so-called time dimension, the Rouault of the moody power he felt in his subject. Chagall's Auto Portrait embodies his dulcet fairyland while Deakin's celebrated likeness of himself, painted in 1912, rendered in economical darks and lights and concentrating on the hypnotic glance of the eyes, calls to service again that overworked term, "romantic."

D. B.

SEA VIEW: LEVI AND JACOBI

HOW differently does salt air hit the introverts and extroverts who have made the seacoast an important



BUCHHOLZ GALLERY
LIPCHITZ: "Prometheus," bronze.

theme in American paintings! Introspection is one of the most striking things about Julian Levi's canvases at Downtown. He doesn't dash off a portrait of a given spot, but looks long and hard, absorbs the play of light, makes sketches. From these, together with props in his studio, he paints, rearranging masses, fashioning figure groups into substantial pictures. Barnegat and Provincetown may look much the same to the lay eye, but Levi gets the difference.

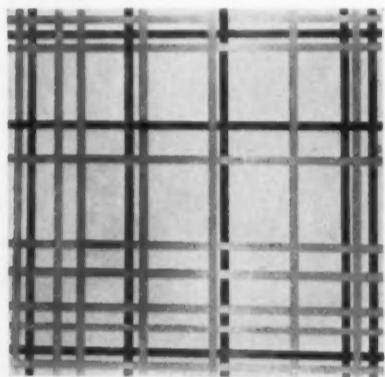
The growth of the largest composition in the exhibition, *Behind the Lighthouse*, is illustrated by a group of drawings and gouaches showing the evolution from a horizontal notation of sand and uninhabited ruins to a lyrical interpretation not only of nature, but of the relationship of humans to it. The results are worth the time and effort if the artist has something to say. Levi has that, and taste to boot. As telling as his compositional sense is his gift for color. He chooses a light but quiet range, and if a green

sky seems better than a blue he makes it so. Quality justifies his small output. In addition to a few large canvases there are smaller landscapes and portraits as firm as they are personal.

Quite a different place is the Gloucester which the European Rudolf Jacobi shows in his solo at Harriman's. It is a bristling and happy port, as were some in France, full of dancing sails, clear-watered vistas — commonplace views to which he gives a special twist. Friability seems to interest him, but he achieves his crispness by working with large bright color areas and broad brush strokes. He seems to paint briskly, suggesting patterns he never exhausts. In his landscapes the mood is gay even when the day is dark. D. B.

CORBINO

THE slash and clash of Jon Corbino's brush issues in pools—whirlpools, to be exact—of elliptical compositions. Under this attack bodies even seem to become fatter, robuster, rounder. It is a healthy, violent art in which color is wielded extremely well, considering all else that is going on. Briefly, color is not too strident. The themes selected are usually animated: the wreckage of a hurricane, floating in



VALENTINE GALLERIES
PIET MONDRIAN: "New York."

gurgling water; farm riders; circus riders; a boatload of Sunday fishermen; a blowy still-life behind which are glimpsed some racing sailboats. There may be dull moments in Corbino's work, but there is not a static one. A little room full of drawings bespeaks the fluent power of this artist's draftsmanship. J. W. L.

PENE DU BOIS

WHEN a painter is a public personality, as is Guy Pène du Bois, high standards are set for him. Lapses in his work weigh against the good more heavily than if he had a lesser name. With a few exceptions, the new Du Bois canvases at Kraushaar fall short of A1. An exception is the large likeness of Portia Le Brun, dashing in design, firm, daring and convincing in color. Another full length figure of a girl is as substantial, and perhaps even more appealing in a quieter way, echoing something of what Eakins might have done with the subject. But an ingredient seems left out and its weakness is implicit in the flabby hands.

The other Du Bois women, pearly skinned, gracefully oval, and wearing

mad hats, have his cachet. Singly and in groups, he makes them amusing, but lets it go at that. Essentially a literary man, Du Bois is full of ideas. They are there in his paintings, in the subject, design, and carefully planned color schemes. The technique is there too. He obeys the rules, but on the whole assertiveness and the essential "what it takes" seem to lack. D. B.

MONDRIAN

DUTCH Neo-Plasticism, de Stijl, one of the most influential of abstract movements, was founded during World War I with Piet Mondrian as one of the chief forces. His pure compositions, rectangular arrangements of black and white to which primary colors are often added, are familiar. Yet, at sixty, his current show at Valentine is his first solo. A foreword by the artist is an essay to explain his concept of "the true vision of reality." But a trio of soft-toned realistic floral compositions of 1906 show that he started out to be just what he is today—a fine decorative painter who along the way helped to revolutionize the concept of what this term represented.

"Syncopated" is a word often used to describe his work, an apt one since he is passionately interested in music. This is as apparent in the famous black and white "plus and minus" motif of 1915 (suggested by recollections of the Scheveningen beach, its boats and sails) as it is in the latest, *Boogie Woogie*. The latter, a white ground with straight black and red lines and squares of color, seems simple enough at first view. But the eye that rests on it does not rest for long. The thing comes throbably to life. Time is required to enjoy the full sensation of a Mondrian. The sensation is there. D. B.

ZOLTAN SEPESHY

AFTER successive seasons of viewing Zoltan Sepeshy's gouaches and oils it is interesting to see what this accomplished technician can do in the simpler watercolor. Once again it is topmost Wisconsin that we find at the Midtown Galleries, a rather aloof country of somber northern greens under overcast skies. In many pictures a glimpse of deep, chilly bodies of water provides mood and compositional interest. Here the farming seems to represent a hard fight against the landscape and even in April there is little sign of budding along Sepeshy's lonely forest road. All of which is by way of saying that these are extremely atmospheric paintings, more so than Sepeshy's products in other mediums where we have often felt that he became too engrossed in his peculiar rainstorm technique to give true value to the things he sees and understands. R. F.

CHARLOTTE BRAND

EVERY now and then—more often "then" than "now"—the critic finds justification for his function beyond the mere interpretation of that which has already come into public view. It is the encounter with a totally

unfamiliar talent that makes one feel all the cycles of weary plodding and duty-bound reports are worth their while for the increased perception they teach. The talent need not necessarily be that of a new Michelangelo or a new Rembrandt, but just an integrated artistic expression complete within itself.

Such is that of Charlotte Brand in the series of watercolors painted since 1931 which she is showing at the Carroll Carstairs Galleries. Formally trained by such diverse influences as Klee and Kandinsky at the Bauhaus, and Léger, Ozenfant, and Lurçat in Paris, she seems to have absorbed exclusively in craftsmanship, rather than style, the teachings of these men.

The Parisian scenes, her earliest works, have a brilliance of color akin to that of the Impressionists, yet they also economically suggest form with a stenographic line that seems to be Miss Brand's own personal contribution to watercolor. With the development of the latter there has grown an increasing sense for atmosphere, both literal and implied, for as the density of air itself is better rendered, so also in the later work does one catch the character of individual portraits and of collective waterfront and tavern groups. A. M. F.

SELECT GROUP

OVER at Contemporary Arts Miss Francis' "Favorite Paintings" turn out equally to be our favorites. The best work of this highly promising if sometimes uneven string of artists is always worth seeing. The Bosa Skating in Maine is tops. So are the two Pellews, *Freight Yards* at his smoky best, Astoria Marble Works in an unfamiliar vein Hopper-like in its piercing light of day.

A surprise is M. A. Tricca whose *The Tower*, tall, narrow, and portentous, is one of the most engrossing pictures we have run across in some time. Stephen Csoka is the Hungarian who was painting in the Corbino idiom years before he came to America. His *Wayfarers* has lovely color and quite a grand manner; his *Sudden Storm* is just as effective and not as flashy as a Corbino would be. A beguiling primitive (more so than Lebeduska who somehow is less innocent than he once was) is Toni Matei who offers *The Hudson*. Polly Thayer's *House and Garden*, noted at her recent show, proves what intelligent simplifying and polishing can do. Barnett's *Making Up* seems to us the solidest and most effective yet from this most solid painter. Other favorites are by Ruth Chaney, Hordyk, Kozlow, Sievan, and Baumbach. R. F.

WHITNEY BUYS

HOW a museum builds its collection was shown at the Whitney during January when accessions of the past two years were exhibited. With over half of the eighty-odd items checked as being of more than passing interest, the spectator feels that this institution is a meeting-house of the sanest and most substantial in American art. Not all the new things fall into this category, and some currents



CARROLL CARSTAIRS GALLERIES
CHARLOTTE BRAND: "View of Rome."

may be temporarily slighted. But many recent favorites seem somehow to turn up here adding to a conviction that a crop with a high percentage of pure grain is stowed for the future. Oil painting of course is the best represented medium, and though a Locke, a Mount, and an early Sloan are included, most of the work is contemporary. Archer, Burluk, Castellón, Evergood, Grosz, Hopper, Schnakenberg, Watkins are present in good quality. So are watercolors by Burchfield, Culver, Dehn, Haucke, Siporin,

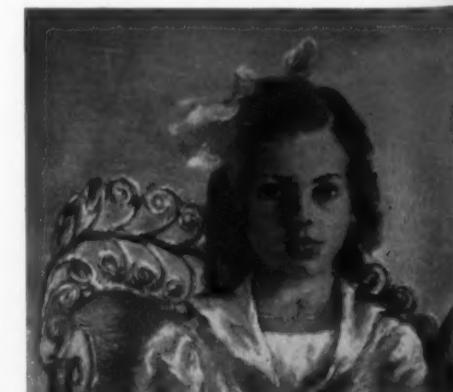


CONTEMPORARY ARTS
JOHN PELLEW: "Freight Yards."

and many others. Sculpture fares less well. One of the nine new works is an impressive anonymous bit of early Americana, a large wooden eagle. D. B.

JEROME MYERS

A SMALL showing of watercolors, pastels, and drawings by the late Jerome Myers holds the south room at the Maebeth Gallery. The fine *Self-Portrait* that was the jacket illustration for Myers' *An Artist in Manhattan* is in the exhibition. There are also, as good things, *Ferry Boat to Staten Island*, *Rockefeller Plaza*, and *Night Court*, but otherwise the work is more tenuous than either that illustrated in



DOWNTOWN GALLERIES
JULIAN LEVI: "Portuguese Girl."

the autobiography or that shown in the memorial show at the Whitney Museum.

J. W. L.

ELIENA KRYLENKO

IF WE are to judge from her first exhibition at Bonestell, Eliena Krylenko has come a long way from the secretary to Litvinov, the sister of the Soviet Commissar of Justice, and the



BONESTELL GALLERY
ELIENA KRYLENKO: "Nereids."

Russian lawyer that she was before Max Eastman married her twenty years ago and brought her to this country. Eastman made a painter of her and a quiet, happy, and thorough American has emerged. Her pictures of green lawns and lustrous beaches, her somewhat introspective portraits and her opal-skinned figure paintings are light in touch, pleasing.

D. B.

RASKIN; SHELTON

TWO things give especial life to the watercolors of Saul Raskin, seen at the Grand Central Galleries, Vander-



WILDENSTEIN GALLERIES
ROCKWELL KENT: "Iceberg, Greenland."

bilt Avenue branch. One is attractively jagged patterning, such as the water patterns in *River*; the other is the use of the untinted paper to point up the silhouetting of the main design, inducing a certain hardness and garishness. His is an unshadowy art, even when he speaks of road shadows. But he designs extremely well and colors softly, as in *Boat Motif* and *A Gloucester Scene*.

Alphonse Shelton, a young Englishman who has settled in Maine and whose studio is, through the permission of Winslow Homer's nephew, constructed in part from timbers of Homer's old studio, exhibits at the

Grand Central his seascapes. Higher in color than Homer's and fonder of the appearance of off-shore waves seen close up, they have technical excellence and not inconsiderable feeling. *South Cove*, *Half Tide—South Cove*, and *Deep Water* are appealing.

J. W. L.

RYAN; SOLOTAREFF

EUROPEAN and native viewpoints have successively been aired at the Barzansky Galleries. Donald Ryan's appetizingly clean, breezy, externalized watercolors might stand as symbol of the forthright American way, artistic and otherwise. The current exhibitor, Solotareff is a Russo-Parisian who approaches painting from inside out, telling you much but leaving plenty unsaid. He has taste in the truly French manner and charm which turns to wistfulness when he does the hacks in front of the Plaza in a tonality of greys to make believe it's Paris. A small show but not a slight one.

R. F.

SOCHA

A BOHEMIAN-POLISH background from St. Paul is brought to us by John Martin Socha at the Guy Mayer Galleries. His works, in oil and gouache, use the motif of groups of people and parked cars around a church on a slight eminence. The landscape is dreary, stormy, and, but for the slight eminence, rather flat. Yet the tonal qualities, and the harmony of color, though melancholy, are good.

J. W. L.

ROCKWELL KENT

IT IS timely to exhibit paintings of shores close to the United States from which an attack on this country could be based, and the possession of which by anti-Axis forces is now a fact. Wildenstein have thus selected forty works by that arch-traveler, Rockwell Kent, and, oils all, they make a splendid display. Greenland, Tierra del Fuego, Iceland, and Alaska are the sites represented. In *Greenland Coast* Kent envisages a mountain emerging from the sea like a walrus with many-folded back. *Iceberg*, is à la Lurçat. *Burial, Iceland* has an effective background of black mournful ocean, while *Greenland Fjord* has lovely skirted clouds. A smooth brush which caresses Kent's familiar purple pyramidal peaks against a cold pale yellow sky gives added harmony to these views of monumentally beautiful places.

J. W. L.

DONALD FORBES

DONALD FORBES, without a one man show since 1935, is at the Willard Gallery with his surprising canvases. The paintings of his earlier shows were dynamically queer: he used only greens and reds, burnt umber, black, yellow ochre, but no blues, this peculiarity being traceable to his having uncovered in his rented room a sack containing this particular assortment. Now, however, in *Accordion Player*, blue comes into his work, powerfully balancing the glowing red house

in Division Street. The old palette is observable in *Carnival*, the half-bust of a Cuban Negro, and in *Watermelons*. Forbes' colors have both the patina and the treacly look of molasses, but in that molasses they glow and echo gloriously for a fine painter.

J. W. L.

the South of France and Venice. The Vlaminck gouaches and watercolor landscapes here are full-bodied, dark, and palatable as ever, getting at the very heart of the North French scene in all sorts of weather. An autumnal oil does the same, and a highly tactile still-life of foodstuffs amazes for its able brevity.

D. B.

DAVID HILL

PRECIOUS and original, David Hill gives himself a good start in his first one man show of "Decorative Paintings" at Wakefield. The title fails to do him justice, for his is a larger dash of creativeness than it implies. He starts off with a series of tiny Neo-Classical subjects, suggesting the pure visions of nineteenth century Romantic poets. These are fine and full of taste. But his real contribution is in red, white, and blue gouache dancing groups, the epitome of movement. When the light is changed on them the colors do tricks, the figures actually seem to shift. Hill has a flair for design and illustration. Watch him.

D. B.

MORE NEW SHOWS

IT WAS agreeable to find an art show providing pretext for a trip to the Bronx Zoo—also to be able to see drawings by Rhys Caparn and Mary Cecil Allen in a place where their merits can immediately be checked against the models. Miss Caparn is distinctly gifted. Hers are true sculptor's notes, simple, three-dimensional, full of the presence



ASSOCIATED AMERICAN ARTISTS
ALFRED CEIKE: "Asters and Oak Leaves."

of the living animal. Miss Allen is most successful when she forgets to be either decorative or amusing, as in the free-line kangaroo studies.

R. F.

WHITAKER

THE smooth, broad watercolors of Frederick Whitaker are at the Ferargil Galleries. Except for two landscapes, a branch of expression by which his work has hitherto been characterized, he gives us this time views of *The Sherman Statue*, *Washington Square Arch*, and *Trinity Church* (*The Break in the Canyon*). The washes are broad, but untouched by either Chinese or poster white. In these days of mixed styles it is refreshing not only to see pure watercolor, but to see it so well handled.

J. W. L.

DUFY; VLAMINCK

LIKE beer and its foam, Dufy and Vlaminck go well together. At the Gallery of Modern Art we see the former's froth, never lighter than in his racetrack watercolor of *Ascot* seen for the first time in New York. He gets just the right amount of glint into a Deauville scene too, and into views of

PAINTINGS of Mexico and additional subjects from elsewhere are the offerings of Howard Claney at the Vendome Galleries. He paints thickly and, in *The Blue Door at the Tasquena*, lusciously. *Market Day at Toluca* shows an interlaced rhythmic pattern that creates movement, while *City of the Plain* is more than ordinarily well composed.

SINGLE pictures by John Opper who was at the Artists' Gallery, and by Maurice Golubov who is there now, might make better impressions than full showings of their work. Cleveland's Opper has a few good ideas, but for the most part the sources of his varied styles are all too clear and poorly digested and the technique smacks of that sort of slovenliness which sometimes can pass as sensitivity. Golubov

(Continued on page 29)

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REMBRANDT: "Toilet of Bathsheba," 1643, study in light and dark. (See detail, page 11).

Rembrandt

(Continued from page 14)

rations of the camera, one can enlarge these prints to a multiple of their actual size only to find that they grow also in inner stature. The minute book illustrations for *Manasse ben Israel's Piedra Gloriosa* or the *Goldsmith* reward an enlargement with unsuspected beauties. The silent, humble devotion of an artist to his work, as shown in the *Goldsmith* may be taken to reveal much of Rembrandt's own attitude toward his art. The renewed occupation with New Testament scenes culminates in the spiritualized prints of 1654-55. In the small etchings of the childhood of Christ we see slow-moving, slow-spoken people shielding and adoring their precious trust with the instinct of the simple in heart. In the larger prints of the same years—the *Presentation*, the *Ecce Homo*, the *Descent from the Cross*—Rembrandt achieves majesty without flourish, meaning without pose. When the divine reveals itself to man it leaves its transfiguring glow on him instead of frightening him into the wild gesticulations of his earlier works. Stories of the cleansing of the soul from the impurity of evil spirits are given a gentle truth and simplicity, as in the group of *Tobias and Sara* (page 16) who are united in pious prayer on their wedding night. His painted portraits of the 1650's gain in warmth and intimacy, as in *Titus*, shown in the same pose which the father chose so often for himself—frontal with hands resting on the belt—or in the ennobled frailty of *The Auctioneer* (page 12). An amazing group of etchings of female nudes appears in the late 1650's. The master's eye responds to the miracle of the human body with mellowed sensuousness not unlike that of the ageing Titian. The so-called *Negress* (page 11) has her nearest relative in Titian's

Fresh Wine. New Bottles.

(Continued from page 22)

Among the remaining paintings, not new to this region but less well known

reclining nymph in a late period picture in Vienna. Yet Rembrandt's bodies remain—in comparison—those of imperfect and punished mortals.

"Stories" and actions become irrelevant while Rembrandt proceeds in his search for the spiritual in matter. Outward movements seem arrested as the characters converse with themselves. The picture of Pilate Washing his Hands was certainly not painted by Rembrandt himself. But even in the inferior and bungling execution we see the master's idea of interpreting Pilate as a plain human being caught in a tragic conflict. Pilate suffers in the knowledge that by yielding he becomes guilty. He is of the same kind as Peter whom Rembrandt painted in a moment of weakening, denying the Lord, or Saul who in his royal robe remains a poor creature in the fear of death. Even Christ passes through agony before fulfilling his mission.

Two pairs of portraits, both from the Altman Bequest, mark the conclusion. They date from the 1660's. Each one is a miracle in subtle character analysis: The gaunt, early greyed *Man with a Magnifying Glass* (colorplate, cover) whose tired, hollow glance spreads gloom over the rich trimmings of his costume and belies the gayety of his earrings; the *Lady with Pink* who inclines her head as if listening to a faint, distant tune, evoked within her by the fragrance of the flower; *Hendrickje* the woman who rededicates herself constantly to the one destiny of self-effacing, unreserved devotion to the beloved; Rembrandt, finally, the master: a face like the relief-map of a landscape on which the passions of the elements, the storms and the rains, the heat and the cold, the darkness and the light have all left their traces. Like nature, Rembrandt has absorbed the blessings and the punishments, and his struggles with the angel have been richly rewarded.

than they merit: the "Post surrealism" of Helen Lundeberg, clear, classical, slick, and subjective; the sensitive, Kleevoking gesso-wax images by Knud Merrild; and the dramatic full-colored

abstract Surrealism concocted by Charles Howard.

Of four accomplished sculptors only Emma Lu Davis has obtained a hearing for her streamlined animals and lean wooden heads. Detroit's Samuel Cashwan—our candidate as the most fertile of the lot because of his varied and moving expression, his assured and successful experimentations with delicate line and lucid angles in stone and terracotta—is known to Michigan

through his WPA work but has never had a full length exhibit. Neither has California's Donal Hord who confidently fights diorite into smooth, sometimes heroic, figures, usually Mexican in theme. Similar subject matter inspired the final artist, Octavio Medellin, a native Mexican now working in Texas where local limestone and sandstone called up a slighter, more histrionic treatment than Hord's hard material permits.

Quidor and Mount

(Continued from page 21)

course these are now rarer than his easel paintings, of which this is the first large exhibition.

Mount was a different kettle of fish. His journal tells us that the painter should paint for the many, not the few, and one of his notebooks says: "All good artists exhibit a neatness in all their works." He followed his own prescriptions. His work is neat, not gaudy; his figures look well-washed.

Mount was a master of local color in his early work, from 1835 to 1848. He was always good at it, but, becoming more interested during the 1850s in light (he had a copy of Chevreuil in 1855) and also in painting out of doors (he made designs for his portable studio in 1852, although it was not finished until ten years later), his later work is more free and the local color less exacting. He wanted to be popular. He went directly to the mores of his people and caught his characters in playful holiday moods, gently relaxing, or attending to some such manly business as spearing eels and bargaining for a horse. His titles were pithy and good and he rode the market for genre as far as it would bear him. It bore him far. His pictures, especially the Farmers Noon, were engraved by

Alfred Jones and through the Art Union distributed far and wide.

Health and good cheer were dignified by Mount as with a classical form. Beside Quidor's, his paintings look static. But Mount, because of his conservative qualities, has merits that are overlooked. Glance at the crouching, shuffling gait of the farmer in *The Truant Gamblers* and you see a well and justly observed figure. Enjoy the crystalline local color in *Bargaining for a Horse*, the precise design in *Eel Spearing at Setauket*, and the beautiful landscape in *Boys Caught Napping in a Field*. Mount's last picture in the exhibition is dated 1867, a year before his death. But all of them here shown, whether drawings, watercolors, portraits, or oil sketches, show care and, as in Mrs. Martin Taylor's sketch "taken during very dry weather," knowledge of his subjects, especially if they be of Long Island scenery.

Mount, like Quidor, ended up in browns. Quidor's were monochromatic, so that his later canvases of 1866 seem unfinished. Mount's late work appears more swiftly brushed than his earlier. That is natural: a man cuts away the dead wood of useless technique or routine as he draws near his end. But he never had great flights of the imagination: his people had been farmers too long for that.

others as successful as *Portrait of William Heaslip*.

A MIXTURE of gouache and lithography in happy wedlock explains technically the compositions of Coulton Waugh, at the Portrait Painters' Clearing House. Sometimes, as in *Gotta Hand it to You, Nazi*, they verge on caricature; again, as in *No One's Trying to Laugh You Off, Brother*, on illustration. Not the least part of the exhibits are the captions below the work, which tell a story all by themselves.

GETTING down to cases, the subalterns now in the Museum of Non-Objective Art's temporary show have gone in for straight geometry in black and white abstractions. Mary Ryan uses a fine line for them, and in John Sennhauser's compositions heavier forms appear.

THE Argent Galleries present Kent Kameron. He exhibits dark-hued substantially drawn watercolors of oil depots, oil-tanker cars, trestles, sidings, all connected with the oil industry. They should make admirable illustrations for a magazine like *Fortune*.

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YES, printing is an art. And from whichever heaven is reserved for the great past practitioners of the art, we like to feel that we are frequently regarded with fraternal approbation.

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COMING AUCTIONS

French Pieces by Master Cabinetmakers

PARISIAN eighteenth century craftsmen whose inlay masterpieces grace French museums are identified with the notable French furniture and objets d'art which, together with Renaissance bronzes, drawings and other art property from the collection of Mrs. Samuel Schiffer will be sold by her order at the Parke-Bernet Galleries on February 7 following exhibition from January 31.

Among the furniture a major item is a royal Aubusson suite of sofa and eight armchairs upholstered in needle-point illustrating an unusually large repertoire of Oudry's designs. It was

clockmaker Nicolas Charles du Tertre and set in ormolu attributed to Cafieri, is one of the finest Rococo time-pieces recently offered for public sale.

Italian Renaissance bronzes include a pair of statuettes ascribed by some authorities to Giovanni da Bologna. Five Limoges enamel plaques dating to the sixteenth century represent Reymond, Limousin, and the Pénicauds.

American and English Furniture, Pewter

AMERICAN and some English furniture, together with American and other pewter and decorative objects,



SCHIFFER SALE: PARKE-BERNET GALLERIES

LOUIS XV carved and gilded canapé upholstered in Aubusson tapestry.

previously in the Mackay collection. Another choice piece is a Louis XV oval writing table by François Reizell. The cabinetmaker Guillaume Cordié gives a fine little *bonheur du jour* with pull-out writing slide, veneered with tulipwood and rosewood. A Louis XV bronze doré wall clock work of the

property of H. S. Hinkle, removed from his home Valley View, Bethany, Conn., and sold by his order, together with property of one other owner, will be dispersed at public auction sale at the Parke-Bernet Galleries February 6th following exhibition from January 31st on weekdays from 9 to 5:30.

Baroque Reading

(Continued from page 23)

namics of Magnasco. Now, in their larger aspects as in their greatest practitioners, neither of these elements manifests itself with complete purity. It is only when you get down to the run-of-the-mill in each phase, French and Italian, of the Baroque, that you find separately and clearly what you see as an occasional outburst of naturalism amid the cool order of Poussin, what you see as an unrestrainable Classical discipline in the orgies of Bernini and Caravaggio.

But such masters as G. B. Castiglione here show you nature as Poussin would have done it had he never known Descartes, others as Domenichino a broad classic landscape with action by tiny figures as Claude Lorrain might have dreamed it had he had no contact with those arithmetically formal alleys and parks of schematic trees in his native land. Domenico Fetti naturalizes the opulent High Renaissance arrangements of his idol Paolo Veronese to a degree of complete con-

vention, giving you the key to the reason the 1930s and '40s generally prefer Baroque to Rinascita in a world starved for nature. That, too, is why the fanciful naturalism of the genre of a Maggiotto or a Rotari or a Traversi is so infinitely more attractive to a modern world with its feet on the ground than the sentimental naturalism of the eighteenth century elsewhere, as in Greuze or Fragonard. Or why the dramatic realism, however operatic, of the breath-taking Renier Self-Portrait is a thousand times more plausible than all the elegant social likenesses of Georgian England.

These men and their fellows write their own essay on the validity of the cycle of modern taste swinging so strongly into the Baroque. Minor as some of them are, they make a whole with their greater contemporaries which gives you an almost uncomfortably accurate picture—of the strivings and diversities that assail today's artist in a world that strangely duplicates the plaguing doubts, the ferocious passions, even the sanguine politics of the Baroque age.

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WHEN & WHERE TO EXHIBIT

ALBANY, N. Y., Albany Institute of History & Art. May 6-June 1. Artists of Upper Hudson Annual. Open to artists residing within 100 miles of Albany. Mediums: watercolor, pastel & sculpture. Jury. No prizes but one object will be purchased by Institute. Entry cards and works due Apr. 24. Albany Institute of History & Art, 125 Washington Ave., Albany, N. Y.

ATHENS, GA., University of Georgia Art Gallery. Apr. 9-30. Southern States Art League Annual. Open to active members (members must be practising artists born in South or resident there for 2 years). All mediums. Jury. Entry cards & works due in March. Ethel Hutson, Secretary-Treasurer, 7321 Panoa St., New Orleans, La.

BALTIMORE, MD., Museum of Art. Mar. 13-Apr. 12. Maryland Artists Annual. Open to artists born or resident in Md. All mediums. Jury. Purchase & cash prizes. Entry cards due Feb. 13; works, Feb. 18. Leslie Cheek, Jr., Director, Baltimore Museum of Art, Baltimore, Md.

DALLAS, TEX., Museum of Fine Arts. Mar. 29-Apr. 25. Allied Arts Annual. Open to residents of Dallas County. All mediums. Jury. Cash prizes. Entry cards & works due Mar. 26. Richard Foster Howard, Director, Dallas Museum of Fine Arts, Dallas, Tex.

FORT WORTH, TEX., Public Library. Mar. 1-14. West Texas Annual. Open to artists of West Texas. All mediums. Jury. Cash prizes. Entry cards due Feb. 23; works Feb. 26. Mary Lake, Secretary, Public Library, Fort Worth, Tex.

HARTFORD, CONN., Morgan Memorial Museum. Mar. 28-Apr. 19. Connecticut Academy of Fine Arts Annual. Open to all artists. Mediums: oil sculpture & black-and-white. Jury. Prizes. Works due Mar. 20. Carl Ringius, Secy., Box 204, Hartford, Conn.

JACKSON, MISS., Municipal Art Gallery. April. Mississippi Art Association's National Watercolor Annual. Open to all American artists. Mediums: gouache, watercolor, tempera. Jury. \$50 prize. Works due Mar. 26. Mrs. W. B. Hamilton, 839 N. State St., Jackson, Miss.

KANSAS CITY, MO., William Rockhill Nelson Gallery. Mar. 1-29. Midwestern Artists Exhibition. Open to artists of Mo., Kan., Neb., Ia., Okla., Ark., Col., N. Mex., & Tex. All mediums. Entry cards due Feb. 9; works Feb. 16. Keith Martin, Director, Kansas City Art Inst., 4415 Warwick Blvd., Kansas City, Mo.

LOS ANGELES, CAL., Los Angeles County Museum. Mar. 14-Apr. 26. Artists of Los Angeles and Vicinity Annual. Open to all artists residing in Los Angeles or within 100 miles. Mediums: oil, sculpture & crafts. Jury. Prizes. Louise Ballard, Curator of Crafts, Los Angeles County Museum, Los Angeles, Cal.

MILWAUKEE, WIS., Milwaukee Art Institute. Apr. 1-30. Wisconsin Painters & Sculptors Annual. Open to artists residing in Wisconsin for at least one year. Mediums: oil, watercolor, pastel & sculpture. Jury. Cash prizes & medals. Entry cards & works due Mar. 2. Marion L. Burnham, Secretary, 772 N. Jefferson St., Milwaukee, Wis.

NEW HAVEN, CONN., New Haven Paint & Clay Club. Mar. 10-29. 41st Annual. Open to all artists. All mediums. Jury. Prizes. Entry cards & works due Mar. 1. Elizabeth B. Robb, Secretary, 68 Vista Terrace, New Haven, Conn.

NEW ORLEANS, LA., Isaac Delgado Museum. Mar. 8-Apr. 3 Art Association of New Orleans Annual. Open to members (membership open to all). All mediums. Jury. Prizes. Entry cards & works due Mar. 4. Mr. Arthur Faile, President, Art Association of New Orleans, Delgado Museum, New Orleans, La.

NEW YORK, N. Y., Fine Arts Galleries. Apr. 9-May 4. Society of Independent Artists Annual. Open to all artists, on payment of \$5.00 membership fee. All mediums. No jury. No prizes. Fred Riechholz, Secretary, 19 Bethune St., New York, N. Y.

NEW YORK, N. Y., National Academy of Design.

Mar. 7-28. American Watercolor Society Annual. Open to all artists. Mediums: watercolor & pastel. Fee for non-members \$50 per picture. Jury. Cash prizes & medal. Entry cards & works due Feb. 26. Harry De Maine, Secretary, American Watercolor Society, 3 E. 89th St., New York, N. Y.

NEW YORK, N. Y., National Academy of Design. Apr. 8-May 16. National Academy of Design Annual. Open to all American artists working in U.S. Mediums: painting & sculpture. Jury. Works due Mar. 23 & 24. National Academy of Design, 1085 Fifth Ave., New York, N. Y.

OAKLAND, CAL., Oakland Art Gallery. Mar. 1-29. Annual Exhibition of Oils. Open to all artists. Medium: oil. Three juries. \$100 prizes & medals. Entry cards & works due Feb. 21. Oakland Art Gallery, Municipal Auditorium, Oakland, Cal.

PARKERSBURG, W. VA., Parkersburg Fine Arts Center. Apr. 26-May 30. Fourth Annual. Open to residents & former residents of O., Pa., Va., & W. Va. Mediums: oil & watercolor. Fee \$1 for each class entered, plus \$1 per crate. Jury. Cash prizes. Entry cards due Apr. 17. Parkersburg Fine Arts Center, 317 Ninth St., Parkersburg, W. Va.

PORTLAND, ME., Sweat Memorial Art Museum. Mar. 1-28. Open to living American artists. Mediums: oil, watercolor & pastel. Jury. Entry cards due Feb. 7; works, Feb. 14. Bernice Breck, Secretary, 111 High St., Portland, Me.

RICHMOND, VA., Virginia Museum of Fine Arts. Mar. 3-Apr. 14. Contemporary American Paintings Biennial. Open to living American artists. Medium: oil. Jury. Purchase prizes & medals. Entry cards due Jan. 31. Works due in New York Feb. 3; in Richmond, Feb. 9. Thomas C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond, Va.

SAN FRANCISCO, CAL., Museum of Art. May 5-31. San Francisco Art Association Watercolor & Pastel Annual. Open to artists residing in U.S. Mediums: watercolor & pastel. Jury. \$100 in prizes. Entry cards due Apr. 17; works, Apr. 23. San Francisco Museum of Art, War Memorial Bldg., Civic Center, San Francisco, Cal.

SEATTLE, WASH., Seattle Art Museum. Mar. 4-Apr. 5. Northwest Printmakers Annual. Open to all artists. All print mediums. Entry fee \$1.00. Jury. Prizes. Entry cards due Feb. 16; works Feb. 19. Wm. S. Gamble, Secretary, Northwest Printmakers, 1514 Palm St., Seattle, Wash.

TACOMA, WASH., College of Puget Sound. Apr. 19-May 3. Artists of Southwest Washington Annual. Open to artists of Southwest Washington. Mediums: oil, tempera, watercolor & sculpture. Jury. Prizes. Entry cards due Apr. 3; works Apr. 14. Secretary of the Art Dept., College of Puget Sound, Tacoma, Wash.

TOLEDO, O., Toledo Museum of Art. May 3-24. Toledo Artists' Annual. Open to residents & former residents of Toledo. All mediums. Jury. Prizes. Entry cards & works due Apr. 17. J. Arthur MacLean, Curator, Toledo Museum of Art, Toledo, O.

WASHINGTON, D. C., Corcoran Gallery of Art. Mar. 27-Apr. 26. Washington Watercolor Club Annual. Open to all artists. Mediums: watercolor, pastel, & print. Jury. Cash prizes. \$1.00 fee for non-members. Entry cards due Mar. 23; works, Mar. 25. Mrs. Frances Hungerford Combs, Secretary, 3820 Kanawha St., Washington, D. C.

WILMINGTON, DEL., Delaware Art Center. May. Wilmington Society of Fine Arts Watercolor Annual. Open to Delaware artists, pupils of Howard Pyle and members. Mediums: watercolor, pastel, print, drawing & illustration. Jury. Prizes. Constance Moore, Director, Delaware Art Center, Park Drive at Woodlawn Ave., Wilmington, Del.

YOUNGSTOWN, O., Butler Art Institute. Apr. 17-May 10. Combined Clubs Spring Salon. Open to residents & former residents of Youngstown & immediate vicinity. Mediums: oil & watercolor. Jury. Prizes. J. G. Putler III, Director, 524 Wick Ave., Youngstown, O.

OPEN COMPETITIONS

CUMMINGTON SCHOOL, CUMMINGTON: Competitive scholarship in painting & apprenticeship for 10-week summer session. Open to young men & women who have completed secondary school & done considerable work in their fields & who cannot finance study without full aid. Applications due Mar. 15. Write for blank & instructions to Registrar, Cummington School, Cummington, Mass.

MONTICELLO COLLEGE, ALTON: Ten scholarships of \$200 each. Students must submit samples of their work and meet entrance requirements of the college. Work due May 1. A. N. Sullivan, Secy., Monticello College for Women, Alton, Ill.

NEW YORK, N. Y., Metropolitan Museum of Art. Apr. 16-May 2. Art Directors Club of New York Annual. Open to anyone who has produced, directed or published a piece of advertising or magazine art, or advertising unit appearing in published form between Feb. 16, 1941 and Feb. 16, 1942. Selections are made from preliminary proofs in 3 classifications (advertising art, magazine art & advertisement design), \$15 entry fee for each accepted piece. Awards. Proofs due Feb. 16. Winifred Korn, Exhibition Secy., 115 E. 43rd St., New York, N. Y.

POSTER COMPETITION: \$350 in cash prizes & free hospitalization for posters designed to create good will for community hospitals & to publicize National Hospital Day. Closing date Mar. 20. C. Rufus Rose, National Hospital Day Committee, American Hospital Association, 18 E. Division St., Chicago, Ill.

PULITZER TRAVELING SCHOLARSHIP: \$1500 to American art student between 15 & 30. Work due April 6 & 7. Art Schools of National Academy of Design, 108th & Amsterdam Ave., New York, N. Y.

RED CROSS COMPETITION: American artists are asked to submit works interpreting the activities of American Red Cross. Mediums: paintings, posters, watercolors, drawings & prints. \$300 for each item purchased for nation-wide display; \$40 for oil sketches or watercolors, \$20 for drawings & \$10 for prints not to be used for display. Closing date Mar. 18. American Red Cross Competition, Section of Fine Arts, Public Building Administration, Washington, D. C.

SAN FRANCISCO ART ASSOCIATION: Abraham Rosenberg Scholarship for study in any subject taught at California School of Fine Arts, where applicants shall have been registered for 2 semesters. Age limit 25-35, but exceptions may be made. Applicants must fill out questionnaire, submit well defined plan, with examples & photographs of work by Mar. 31. Amount of award to be determined by requirements of applicant's program. Nealie Sullivan, Executive Secy., San Francisco Art Association, 800 Chestnut St., San Francisco, Cal.

SCHOLASTIC AWARDS: Cash prizes and 35 scholarships for one year's tuition at well-known art schools. Open to undergraduates in seventh through twelfth grades. Winners will be chosen at National High School Exhibition at Carnegie Institute, Pittsburgh, in May. Regional exhibits will be held in 16 large cities prior to this. All mediums. Write Scholastic Awards Committee, 220 E. 42nd St., New York, N. Y.

SCHOOL OF FINE AND APPLIED ART, PORTLAND, ME.: Scholarship of one year's tuition to a Maine high school graduate. Examples of work due July 18. Alexander Bower, Director, School of Fine and Applied Art, 111 High St., Portland, Me.

SOAP SCULPTURE: National Soap Sculpture Committee. Annual Competition for sculptures in white soap. Procter & Gamble prizes for advanced, senior, junior and group classes amounting to \$2,200. Closes May 15. Entry banks: National Soap Sculpture Committee, 80 East 11th St., New York, N. Y.

SYRACUSE UNIVERSITY, SYRACUSE: One full and four half scholarships for undergraduates in art, music & architecture to be awarded by competition to be held July 11. Also four graduate full scholarships in Fine Arts will be awarded Mar. 10. Dean H. L. Butler, College of Fine Arts, Syracuse University, Syracuse, N. Y.

SYRACUSE UNIVERSITY, SYRACUSE: Twenty scholarships of \$100 each to freshman in College of Fine Arts. Awards made on basis of high school record & evidence of ability in major field. Dr. F. N. Bryant, Director of Admissions, Syracuse University, Syracuse, N. Y.

UNIVERSITY OF ILLINOIS, URBANA: Kate Neal Kinley Memorial Fellowship of \$1000 for 1 year's study. Open to students of music, art & architecture who must submit examples of work. Applications due by May 15. Dean Rexford Newcomb, College of Fine & Applied Arts, Room 119, Architecture Bldg., Univ. of Illinois, Urbana, Ill.

UNIVERSITY OF IOWA, IOWA CITY: Graduate scholarships and fellowships open to students planning to pursue advanced degree in art. Applications due Mar. 1. Dean of Graduate College, University of Iowa, Iowa City, Ia.

U. S. CIVIL SERVICE COMMISSION, WASHINGTON: Examination for artistic & mechanical lithographers for government positions paying from \$440 to \$2000 a year. Written test will not be given; applicants will be rated on education & experience. Examination announcements & application forms may be obtained at first- and second-class post offices or from Civil Service Commission, Washington, D. C.

VIRGINIA MUSEUM OF FINE ARTS, RICHMOND: Fellowships for Virginia artists under 38 years old. Open to artists or art students born in Virginia, or resident in Virginia for 5 years. Committee will make awards on merit and need. Applications due by June 1. T. C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond.

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THE EXHIBITION CALENDAR

EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE INDICATED

ANDOVER, MASS., Addison Gall.: New England Sculpture, to Feb. 15.
ESTHER GALL.: Patrick Morgan, to Feb. 9.
BALTIMORE, MD., Municipal Museum: Defense of Baltimore, to Feb. 28.
Museum of Art: Zorach, sculpture, to Feb. 11.
Matisse & Picasso Prints, to Feb. 8. Baltimore Watercolor Club: "See-Peray for Cinema," to Mar. 1.
B. Silbert, Feb. 10-22.
BATON ROUGE, LA., Louisiana Art Commission: Soldier-Artist Show, to Feb. 28.
BLOOMINGTON, IND., Indiana Univ.: Midwest Artists; Prints by Texas Artists, to Feb. 10.
Bohren, Feb. 10-24.
BOSTON, MASS., Dell & Richards: Dwight Shepler, to Feb. 14.
Guild of Boston Artists: Wm. Paxton, drawings, Feb. 2-14.
Public Library: Gerald Brockhurst, to Feb. 28.
Grace Horne Gall.: Barnett; Musgrave; Coletti, to Feb. 14.
BOZEMAN, MONT., Montana State Coll.: Mexican Artists, to Feb. 28.
BRADENTON, FLA., Memorial Pier Gall.: Katherine Merrill, Feb. 3-18.
BUFFALO, N. Y., Albright Gall.: Thorne Miniature Rooms; Buffalo Society of Artists, to Feb. 28.
BUTTE, MONT., Art Center: Leonard Lopp; Lady Godey Prints, to Feb. 28.
CAMBRIDGE, MASS., Fogg Museum: French ptg. prints & drawings of 19th & 20th Centuries; Islamic ptg., to Feb. 28.
CHICAGO, ILL., Art Inst.: Rousseau; Knaths, to Feb. 23.
Kub Gall.: Keck; Viviano, sculpture, Feb. 2-21.
Mandel Bros.: Swedish American Art Annual, to Feb. 19.
CINCINNATI, O., Art Museum: Cincinnati Artists of Past, to Apr. 19.
CLEVELAND, O., Museum of Art: French Watercolors & Drawings, to Feb. 15.
COLUMBUS, O., Gall. of Fine Arts: Central Ohio Salon, Feb. 4-28.
DELAWARE, O., Ohio Wesleyan Univ.: Smith Johnson, to Feb. 25.
FLINT, MICH., Inst. of Arts: American Watercolors, to Feb. 24.
GALLUP, N. MEX., Art Center: Abbie Candalin, Feb. 5-26.
HARTFORD, CONN., Wadsworth Atheneum: Hartford Soc. of Women Painters, to Feb. 22.
HOLLYWOOD, CAL., Perls Gall.: Hilaire Hiler, to Feb. 16.
HOUSTON, TEX., Museum of Fine Arts: Houston Artists Annual, Feb. 8-Mar. 1.
IAWA CITY, IA., Univ. of Iowa: Americans, Feb. 6-Mar. 2.
KANSAS CITY, Mo., Nelson Gall.: Picasso, to Feb. 15.
LOS ANGELES, CAL., County Museum: California Watercolor Soc. Annual, to Mar. 8.
Foundation of Western Art: Northern California Art, to Mar. 7.
Stendahl Gall.: Painters & Sculptors Club Annual, to Feb. 28.
MAITLAND, FLA., Research Studio: Blanchard Gummo, to Feb. 14.
MANCHESTER, N. H., Currier Gall.: Women Painters, S. Stone, to Feb. 28.
MASSILLION, O., Massillon Museum: Pels; Mulhaug, to Feb. 28.
MEMPHIS, TENN., Brooks Memorial Gall.: Zoltan Sepeshy, to Feb. 28.
MINNEAPOLIS, MINN., Inst. of Arts: R. Cowles, to Feb. 6. A. Legros, etchings, to Feb. 10.
MONTREAL, QUE., Museum of Fine Arts: Masterpieces of Ptg., Feb. 5-28.
MUSKEGON, MICH., Haskell Art Gall.: Muskegon Artists Annual, to Feb. 28.
NEWARK, N. J., Art Club: Portraits, to Feb. 28.
Artists of Today: Murray Kusanobu, Feb. 9-21.
New Jersey Gall.: Henry Gasser, to Feb. 7.

NEW YORK CITY

A.C.A., 26 W. 8.....Aaron Goodlman, to Feb. 7
Allison, 32 E. 57.....Etchings, to Feb. 15
American British, 44 W. 56.....Facsimiles of Ajanta Cave Ptg., to Feb. 14
American Fine Arts, 42 W. 57.....Lorillard Art Club, Feb. 6-22
American Inst. of Decorators, 595 Madison Ptg., selected by Cook & Gardner, to Feb. 28
American Place, 509 Madison, O'Keeffe, to Mar. 17
Argent, 42 W. 57.....Kameron: Beeck, sculpture, to Feb. 7
Barbinon-Plaza, Sixth at 58.....Baccante, to Feb. 4
Barrymore, 215 W. 57.....Gelubov, Feb. 3-16
Art Students League, 215 W. 57.....Student Concours, Feb. 3-14
Associated American, 711 Fifth.....Donald Gelb, to Feb. 9
Avery Library, Columbia University.....Taubes, Feb. 10-Mar. 2
Barbizon-Plaza, Sixth at 58.....Gustav Wolf, to Feb. 4
Barzini, 113 W. 13.....Millar: Lucas, Feb. 8-21
Bartow-Pell, 105 E. 57.....Gelubov, Feb. 3-16
Bataille, 105 E. 57.....Duval: Lurest, to Feb. 21
Bonestell, 105 E. 57.....Lois Munn, Feb. 2-14
Brooklyn Museum.....Mount & Quidor: Modern Drawings, to Mar. 8
Burkholz, 32 E. 57.....Lipchitz, sculpture, to Feb. 28
Carstairs, 11 E. 57.....Charlotte Brand, to Feb. 6
Modern French, Feb. 7-28
Clay Club, 4 W. 8.....Members Soupture, to Feb. 14
Contemporary Arts, 38 W. 57.....Group, to Feb. 6
Decorators, 745 Fifth.....Modern French, Feb. 7-28
Still-Life & Flowers, Feb. 3-24
Downtown, 43 E. 51.....Julian Levi, Feb. 3-28
Durand-Ruel, 12 E. 57.....Late 19th & 20th Century French, to Feb. 28
Eggleston, 161 W. 57.....Group, to Feb. 28
Eight St., 33 W. 8.....Wm. Fisher, to Feb. 14
Ferargil, 63 E. 57.....Whitaker, to Feb. 8
Fifteen, 37 W. 57.....Tom Loftin Johnson, to Feb. 7
French, 51 E. 57.....Contemporary French, to Feb. 28
Grand Central, Hotel Gotham.....Amer. Soc. Miniature Ptrs., Feb. 3-21
Grand Central, 15 Vanderbilt.....Shelton, Feb. 3-14
Grand Central School of Art.....Students & Associates of Harvey Dunn, Feb. 2-14
Harlow, Keppel, 670 Fifth.....Engravings by Dürer & His Group, to Feb. 28
Harriman, 61 E. 57.....Rudolf Jacobi, to Feb. 7
20th Century Primitives, Feb. 9-Mar. 7
Kokoschka, 20 E. 57.....Artists of Remote Past & Their Grandchildren, to Feb. 15
Kleemann, 38 E. 57.....El'lott Orr, Feb. 2-28
Knodler, 14 E. 57.....Boudinot Collection, to Feb. 24
Lilienfeld, 21 E. 57.....Derain; Utrillo, to Feb. 7
Holmead Phillips, Feb. 10-Mar. 7

Leo, 41 E. 57.....Arts of China to Apr. 30
Macbeth, 11 E. 57.....Olin Dow, Feb. 2-14
Macy, Bway, at 34.....Latin-American Art, to Feb. 7
Marchais, 40 E. 51.....Tibetan Ritual Implements, to Feb. 23
Matisse, 41 E. 57.....Figure Subjects in Modern Ptg., to Feb. 14
Maver, 41 E. 57.....Beatrice Cuning, Feb. 2-21
McDonald, 665 Fifth.....Rembrandt Etchings, Feb. 2-24
McMillen, 148 E. 55.....American & French, to Feb. 6
Metropolitan Museum.....Art of Rembrandt, to Mar. 29
Midtown, 605 Madison.....Sepeshy, to Feb. 14
Milch, 108 W. 57.....Americans, to Feb. 14
Montross, 785 Fifth.....Brown: Hoyt; Keppel, to Feb. 7
Old Print Shop, 150 Lexington....."The Eight," Feb. 9-23
Morgan Library, 33 E. 36.....The British Tradition, to Mar. 30
Morton, 130 W. 57.....Chaffee, Feb. 2-14
Museum of City of New York.....Ship Models, Mar. 15
Museum of Modern Art.....Americans, 1942, to Mar. 8
Newhouse, 15 E. 57.....English Portraits & Landscapes, to Feb. 14
Newman, 66 W. 55.....Joseph Newman, Feb. 2-14
N. Y. Historical Soc., 170 Central Park W......"Meet Mr. Lincoln," Feb. 3-14
N. Y. Public Library, 127 E. 58.....Lissim, Theatrical Designs, Feb. 2-28
Nisendorf, 18 E. 57.....Art of Seven Seas, to Apr. 30
No. 10, 19 E. 56.....Frederick Counsel, Feb. 2-14
Old Print Shop, 150 Lexington....."Honest Americans," to Feb. 28
O'Toole, 24 E. 64.....19th Century Portraits, to Feb. 14
Passedoit, 121 E. 57.....Rood, sculpture, Feb. 2-14
Paris, 22 E. 58.....Reginald Wilson, to Feb. 14
Pinacotheca, 20 W. 58.....Levinson, to Feb. 21
Raymond & Raymond, 40 E. 52.....Venezuelan Prints, to Feb. 14
Rosenberg, 16 E. 57.....Van Gogh, Feb. 11-Mar. 7
Uptown, 249 West End.....Picasso, Feb. 11-Mar. 7
Waterecolor Group, Feb. 2-29
Valentine, 55 E. 57.....Mondrian, to Feb. 7
Vendome, 23 W. 56.....Howard Claney, Feb. 2-14
Vendome, 64 E. 55.....David Hill, to Feb. 7
Wakefield, 64 E. 55.....John Beggs, Feb. 9-24
60th St., 22 E. 60.....Americans, to Jan. 31
Sterner, 9 E. 57.....Americans, to Feb. 15
Studio Guild, 130 W. 57.....Haughton, Feb. 2-14
Uptown, 249 West End.....Whitney Museum
History of Amer. Watercolor, to Feb. 25
Wildenstein, 10 E. 64.....Rockwell Kent, Feb. 4-25
Willard, 32 E. 57.....Donald Forbes, to Feb. 14
Zborowski, 61 E. 57.....Jimenez, Feb. 2-28

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